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LONDON: GEORGE ALLEN

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Printed by Ballantyne, Hanson & Co.
At the Ballantyne Press

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LACQUER.

IN the use of lacquer Japan stands alone. Not merely is the art she has evolved for its decoration unique and supreme, beyond imitation and without rival, but the technical mastery of the material has been perfected beyond the possibility of improvement. It is doubtful whether any nation with any material has produced examples of art and craft so indissolubly connected as you see them in Japan lacquer of the best period. The prodigal invention and superb mastery displayed in the designs would appal a Western draughtsman, were they executed in ordinary pigments on paper; but when craftsmanship which borders on the miraculous is essential to express their intricacy, in the chosen medium, and the whole palette of metals and jewels is added to the mere colours which are ordinarily employed by European decorations, the result is so amazing, that you can readily forgive any exaggeration of praise in which enthusiasts may indulge.

Whether China originated the utilitarian lacquer, or whether she first experimented in its decoration, matters little. For many generations past the Japanese craftsman has proved himself as superior to his Mongolian neighbour in the technical excellence of his work as the Japanese artist has surpassed the Chinese in originality of motive and refinement of expression. The lacquers of Japan, in the treasure-home of art, are among the heirlooms of the world, as matchless in their own way as the sculptures of the Parthenon, and as little likely to be distanced by any future works. Indeed, it is far more reasonable to look forward to another great sculptor than another Kōrin, or a future Ritsūō, for the conditions which permitted great sculptors to arise are not greatly changed; but it would seem that the conditions which permitted the leisurely preparation of these masterpieces are never likely to recur. In technique the modern lacquerer still holds his own; but unless Japan once again withdraws within herself and bars the outer gates against the fret and stress of Western civilisation, there seems no probability that art, not expended on mere ornaments, but devoted to beautifying the objects of daily life, can ever again be employed in ways so sumptuous; for it must not be forgotten that as a rule the most superb pieces of lacquer were intended for actual use, and well fitted for active service, and this at once separates them from the vast majority of art objects the West has called into being, which, as a rule, have no purpose to serve beyond that of existing beautifully.

The lacquer of Japan is a ready-made product of nature, the sap of the *Rhus vernicifera*, a species of sumach. From an early period this material has been used for coating articles of wood, to render them impervious to liquids; but it is probable that long before it was decorated, lacquer was used for centuries for purely utilitarian purposes alone, in plain black coats, to which age has imparted a brown tint.

The earliest known examples of lacquer are preserved in the Todaiji and Shōsōin temples at Nara: these date from the sixth century and from the eighth century. Among them is undoubtedly the earliest specimen of gold lacquer-work, the scabbard of the sword of the Emperor Seimu. The gold filings used are coarse. This work was called "rofun makiyu" (lacquer of fine gold). These Nara temples are Buddhist; the pieces of lacquer were probably offerings brought to the temple, and some were used by the priests. In Shinto shrines lacquer is not used, so old specimens are not

found in these temples. Rein, who has written upon lacquer-work, based upon the result of five months' study with experienced and competent lacquerers at Tōkyō, says, "Ornamentation of the lacquer coats with gold dust, and inlaying with mother-of-pearl, may be traced back to the eighth century." *

"But it must not be supposed that these early examples approach the artistic value of the best work produced some ten centuries later. In lacquer wares there are the same grades as between a child's picture-book and a miniature painting from a master-hand; and the more often a connoisseur beholds a really beautiful specimen, the greater will be his pleasure in the art," says Dr. Wagener.† And this is true. Just as the early block-pictures of Europe have an interest of their own, in view of the masterpieces of wood-engraving of which they are the direct ancestors, so the few ancient pieces of lacquer have great historic interest, if, considered artistically, they do not occupy a place so important.

Before noticing a few of the most prominent artists, it may be well to give a short explanatory list of the chief varieties of lacquer-work which are encountered in the best specimens. As many of these are employed in the decoration of the same object, it is essential to form a clear idea of the different methods used to produce the results, and especially to become familiar with the Japanese term which distinguishes these various methods of treatment.

Although, in the previous essay upon Inro, and in the paper devoted to them, reference has been made to the various styles of lacquer, it will not be out of place here to give a list of the different names by which they are distinguished, accompanied by explanatory details.

Kamakura Lacquer.—In this method the wood, which has been carved previously, is lacquered with a foundation-colour of black, to which a red surface is added. (Nos. 176, 177, 180.)

Tsuishu and *Tsuikoku* are undoubtedly of Chinese origin. The first term denotes carved red, and the second carved black lacquer. Heijuro, who was employed by the great Shogun, Iyeyasu, was known as *Tsuishu Heijuro*, and Yosei in late times was called *Tsuishu Yosei*. (Nos. 86, 184, &c.)

Kokwa-ryoku-yo (red flower, green leaves) is a method also copied from the Chinese, which employs red flowers with green leaves, both in relief. (No. 484.)

Chinkinbori.—This denotes engraved lacquer, generally black, with incised lines (cut by a rat's tooth), filled usually with gold; colour is employed rarely. Ninomya Johei, a physician in Yedo, in the eighteenth century, excelled in this method. (No. 276.)

Raden.—The name usually given to lacquer-work into the decoration of which shell enters, mother-of-pearl more especially, whether in irregular or shaped pieces. (No. 222.) Besides mother-of-pearl, several varieties of shell are used, the awabi or haliotis, and different species of Trochus, the layers of which yield plates of splendid colours, green, golden yellow, and purple, all iridescent. The hinge of a bivalve yields a pure white, much like ivory. (Nos. 172, 623.) These coloured varieties of shell are used for a "raden" of another kind, sometimes described as "aogai," almost exclusively employed for scabbards of swords. (Swords, No. 51.) The shell is crushed small, sifted to obtain pieces of nearly uniform size, and is then dusted over the ground, and treated exactly as the gold powder in nashiji lacquer. One colour only is used, green usually, purple more rarely, the effect being very brilliant. (No. 255.)

* "The Industries of Japan," p. 374. J. J. Rein.

† *Japanische Lack*. By G. Wagener. Döngler's *Polytechnic Journal*, 1875.





L. 488

Aogai.—In this, the layers of coloured or iridescent shell are cut into quadrangular or other forms, and used as a shell mosaic, being a characteristic of the work of Chobei (or Chohei), known as Aogai Chobei. (Inro, 456, 992.) Diapers were most skilfully formed in this style, but raden and aogai seem to be terms of rather loose application. (Nos. 197, 255.)

Zogan.—In making Zogan-nuri, a pattern is formed and affixed to the ground in gold or silver wire, as in making cloisonné enamel. (No. 105.) This is filled in with lacquer, rubbed down until a level surface is obtained, the wire giving the effect of damascening (zogan).

Zonsei.—A mosaic of lacquer of different colours, invented by Zonsei in the seventeenth century, the colours being chiefly red, green, and yellow, on a black ground, sometimes engraved. It differs from the Zokoku lacquer in its style, and the latter is usually carved. (Nos. 11, 491.)

Zokoku Lacquer derives its name from Tamakaji Zokoku, who introduced the style in the latter part of the eighteenth century. In this method the ground is overlaid with black or red lacquer, in which designs are excavated, the spaces being afterwards filled in with lacquer of other colours. (No. 590.)

Nuri-tate.—This implies a plain coating of lacquer, neither rubbed nor polished.

Shunkei.—This is a transparent lacquer of a yellow or yellowish red colour. (No. 29.)

Tsuya-keshi.—This phrase, which means "washing out the lustre," is applied to a dull black lacquer.

Tsugaru.—This variety, from the district of Tsugaru, employs coloured lacquer in various combinations which yield a mottled effect. In No. 81 there are superimposed coats of various coloured lacquers. These, to the extent of many hundreds, were laid, coat after coat, upon an undulating surface, and required an enormous time, as each coat dried and hardened before another could be applied. Afterwards the whole was rubbed down, and as each layer has followed the contour of the undulation, when these were levelled various strata came to light, and the result is a marbled effect.

Wakasa.—This variety, from the province of Wakasa, employs a similar method to that just described for Tsugaru lacquer; but it uses also gold or silver foil upon the preparatory coats, on which, while quite soft, pattern is impressed, usually by leaves or sprigs of conifers. Afterwards the undulatory surface is coloured with transparent lacquer, coloured with dragon's blood, and finally rubbed down to a level surface and polished, when the pattern reveals itself in varying depths of colour. (No. 644.)

Surihigashi.—This has a groundwork of black, with a coating of red over it. The surface is rubbed and polished until the outer coat is pierced in places, and the black ground shows through. (No. 178.)

Guri.—This method employs many layers of black and coloured lacquers, which are carved in scrolls or other devices, with V-shaped incisions, that expose several layers of the different colours. No doubt Guri was suggested by Tsugaru, and also came originally from China. But in the hands of the Japanese it far excelled all Chinese productions of the sort. (Nos. 9, 575, &c.)

Makiye is the generic term for gold lacquer. When the decoration is smooth, and level with the ground, it is termed Hiramakiye, but when it is relief it is known as Takamakiye. To produce this relief powdered gold or gold foil is used. This is usually of yakigani, a deep yellow pure metal, or of koban (coin-gold), a greenish alloy. Gold and silver filings are also employed

for surface decoration, and these are distinguished by different names, to represent the various degrees of fineness.

Kirikane.—An inlay of small squares.

Hirakane or *Hirame*.—An inlay of small pieces of various shapes, made from raspings of gold flattened on an anvil.

Oki-birame.—An inlay with the pieces inserted singly by hand.

Giobu.—In this variety crumpled gold leaf is used as the ground. This is covered with lacquer, coloured by dragon's blood. After drying, it is rubbed down flat, the higher portions of the ground exposing the gold, and the lower preserving a deeper hue. This process was largely used by the Kajikawa as a lining for Inro.

Togidashi.—Rubbed lacquer. "Of the way this was made I have never seen an intelligible description," writes Mr. Gilbertson, and I fully endorse his statement. (No. 529, &c.)

Jogahana.—This term is sometimes applied to painted lacquer, as employed by Mitsuda, or Jogahana, in the eighteenth century. (No. 618.)

Nashiji (pear ground), so called from its supposed resemblance to the colour of pear rind, is a beautiful decoration when of fine quality. It is of very ancient use. It consists of finely powdered gold evenly strewn over the surface of the lacquer; when made from Yakigane, or pure ducat gold, age improves its colour and lustre.

Kanoko Nashiji (spots on a fawn). Flakes of gold like shreds of gold-leaf widely scattered.

Kinji is a plain gold ground, a fine and costly decoration in use from early times. (No. 289.)

Kinfunji, a gold lacquer ground, with gold poudré.

Mokumé is a ground decoration imitating the natural grain of wood. (No. 340.)

Other styles of lacquering were applied to sword scabbards, as, for example, Samé-nuri (shark-skin lacquer). This is the skin of a fish, a species of ray, stretched over the scabbard; the nodules are filed down, and the whole covered with black lacquer, which being rubbed down to a level surface and polished, reveals white discs with black lacquer between each.

The rims of many pieces of lacquer are covered with metal. These borders (generally of pewter or silver) are known as okiguchi. We learn from the Kogei Shirio that the objects ordered by the Mikado Kwansan, A.D. 985-986, were so made. The same article also speaks of fine nashiji, "thickly dusted with gold powder," in the time of the Mikado Konoye, A.D. 1142-1155, and that Suzuri-bako were ordered "lacquered in nashiji in every part."

At the period when the Ashikaga family were in power, and particularly under Ashikaga Yoshimasa, A.D. 1449-1471, lacquered objects were much used, and fine work was produced by the first Igarashi, and certain "Jidaimono" ordered by Yoshimasa "to be lacquered in nashiji in every part," now preserved in Japan, are excellent examples of the work of that artist. The phrase "Jidaimono," derived from "Jidai," *antique*, is equivalent to our expression "cinque cento work," and refers to the age of its production, not to the object or its decoration.

Some writers have conjectured that the art of Makiye (lacquer-work) was taught to the Chinese during the supremacy of the Ashikaga Shoguns, and at the time when the Mikado Gohanazono reigned, A.D. 1429-1464; but of this there is no authentic record. It is certain, however, that both Tsuishu (carved red lacquer) and Tsuikoku (carved black lacquer) were made for the first time in Japan, after the manner of Chinese work, between A.D. 1460 and 1500.

At the close of the sixteenth century, owing no doubt to many years of ceaseless internal



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Kumogirushi (spots on a leaf).—Plates of gold like clouds of gold-leaf widely scattered.

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Kinoko, a gold lacquer ground, with gold powder.

Itane is a grain and decoration forming the natural grain of wood. (No. 440.)

Other styles of lacquering were applied to sword scabbards, as, for example, *Uamé-nuri* (umami-like lacquer). This is the skin of a fish, a species of ray, stretched over the scabbard; the scales are laid down, and the whole covered with black lacquer, which being rubbed down to a level surface and polished, reveals white discs with black lacquer between each.

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strife, the craft of lacquering in its artistic aspect seems to have been practised very slightly ; but we find also that another Igarashi—Igarashi Doho, A.D. 1573–1591, revived the art to some extent, although his work did not equal that of his predecessors under the Ashikaga.

At the time of Iyeyasu, in the seventeenth century, and of the great Shoguns of the Tokugawa family, who succeeded him in the eighteenth century, we find the greatest artists, founders of different schools of lacquer, each producing masterpieces of which not the least distinguishing feature is their strong individuality. To this period we owe the finest examples of lacquer, and to it the collector must needs turn for the most perfect specimens. Not only is the work of this date marked by exquisite design, it is also conspicuous for technical merit. The superb quality of the handiwork was proved in one striking instance. At the close of the Vienna Exhibition in 1872, a bookstand of the time of Tsuneyoshi that had been shown there, was on its way back to Japan, when the French steamer that bore it was wrecked off the coast, near the province of Izu, in February 1873. Eighteen months after many objects were recovered from the sunken vessel, the piece of lacquer in question being one. It was found perfect in colour, and but little the worse for its long immersion.

Some Japanese writers speak of lacquer-work in eras, the earliest being *Nara* (prior to 784 A.D.), next *Heian* (784–1185), then *Nanbokuchō* and the *Ashikaga* period (1397–1587), concluding with the years of *Toyotomi* and the *Tokugawa* shogunate (1597–1867).

The list of celebrated lacquerers commences early in the eighteenth century. Prior to this date the names of the artists are of but little interest to the collector, yet a few of the most famous may be quoted here.

HONAMI KOYETSU, one of the earliest painters and lacquerers of whom we have any record, was born in 1558. His work is excellent, but very rarely met with in Europe, or for the matter of that in Japan itself. Occasionally his name is discovered upon an Inro (see Inro, No. 525), and it is fortunate for the collector that these small objects are so frequently signed, for very few of the larger pieces by eminent artists bear any signature ; but as almost every one of them made Inro, the student may find signed examples from which he can learn to identify the characteristic handling of the master, and attribute the authorship of larger unsigned pieces with some degree of certainty.

TSUCHIDA SOYETSU (Inro, No. 161, &c.). The eminent pupil of Koyetsu frequently states his age upon his work, which is generally inlaid with mother-of-pearl, and often with lead or pewter.

HOKIO KŌRIN (Nos. 106, 488). This famous artist in lacquer was born in 1660. His father, “Shume” or “Kosai” (artists’ names) had learnt painting from Koyetsu. Hokio Kōrin studied also under Kano Yeishin (or Tsunenobu*); he excelled in pottery and in landscape gardening in the miniature style, and in addition was thoroughly conversant with the elaborate etiquette of the Cha-no-yu (tea ceremony). In pottery he was perhaps surpassed by his younger brother Kenzan, who was born in 1663 and died in 1743. Kōrin is seen at his best on larger work, for on Inro, or other small pieces, his eccentricities at times become almost unintelligible. The title of “Hokio” was conferred upon him. He died in April 1716.

RITSUŌ (Nos. 536, 560, 643), a still more famous artist, pupil and contemporary of Kōrin, was born in Yedo in 1663, and became celebrated in many branches of art ; for he was not only a master of lacquer, but a skilful metal-worker, a carver, a potter, and a painter as well. In

* This is the Kokkwa version ; the Shoken Kisho wrongly states that Hokio Kōrin studied under Koyetsu.

many of his pieces all these arts are represented. In lacquer, for instance, he frequently inlays his own pottery, and uses also ivory, jade, and metal. Work thus decorated is known as "hiaku-ho-kan" (a hundred precious things inlaid). Ritsuō's most frequent signature, or seal, is "Kwan" or "Naoyuki." His ordinary name was Kinya, afterwards changed to Heisuke, and his artist's names were Bokwanshi and Muchuan. Ritsuō, during the latter period of his life, was a vassal of the Daimiō of Tsugaru, and many of his works are now treasured by the Tsugaru family. The daughter of this Daimiō married into the Arima family, and the ceremonial objects made by Ritsuō for the wedding are still in the possession of the Arima. He died in 1747, aged eighty-five.

HANZAN (Inro, No. 427, &c.), who lived in Asakusa, was the adopted pupil of Ritsuō, and became possessed of a considerable portion of Ritsuō's work, which in turn descended to his pupil Kiozan.

IGARASHI DOHO (Inro, No. 452), was one of the Koami family, who in the fifteenth and sixteenth centuries worked for Ashikaga Shoguns and for the Court, and in the seventeenth and eighteenth centuries produced many artistic lacquerers.

SHIOMI MASAZANE or MASANARI (No. 234). Maker of Togidashi lacquer; flourished in the latter part of the seventeenth century, and early in the eighteenth century. The Shoken Kisho declares that he was the son of Harumasa, but no dates are given. It is a matter of regret that we have such scanty information regarding this artist, whose works are most excellent.

SHUNSHŌ YAMAMOTO, the first Shunshō, an excellent artist in Togidashi, died in 1682, aged 73. (No. III.)

SHUNSHŌ JIROBEI was also famous for Togidashi lacquer. He lived in the Owari province about 1760.

SHUNSHŌ MATASHIRO produced some fine work in the latter part of the eighteenth and early in the nineteenth century. (Nos. 173 and 219.)

The KOMA family. These artists were court lacquerers who produced work of most refined character. The Kokkwa gives the following information regarding them, on the authority of the celebrated lacquerer Zeshin.

KOMA KIUI, who died in 1663, was lacquerer to the Shogun Tokugawa Iyemitsu.

KOMA KIUZO, or YASUNAO (Inro, No. 566), afterwards Kiuhaku, was court lacquerer to the Shogun Tsuneyoshi, and died in 1715.

KIUHAKU, a son of the preceding, is generally known as the first Koma. He is said to have been a pupil of Kajikawa Kiujirō, and was appointed court lacquerer under Tokugawa Iyetsugu. He died in 1732 (Inro, Nos. 179, 190, &c.).

KOMA KIUZO, his son, was also court lacquerer to the Shogun Iyeshige, and died in 1758.

KOMA KIUZO, another of the same name, also, like his predecessor, "afterwards Kiuhaku," was court lacquerer to the Shogun Iyeharu. He was appointed lacquerer to the Buddhist temple at Nikko in 1758, built by Iyeyasu, and died in 1794.

There seems a doubt as to which of these Komas was the pupil of the first Kajikawa, and there is also a difficulty in deciding which Kiuhaku produced any given piece with the Kiuhaku signature. No. 261 is a typical piece of Kiuhaku work, showing masterly treatment of every style—Makiye, Togidashi, Raiden, Wakasa, and other varieties.

KOMA KANSUKE was adopted by the last Kiuhaku, who had no son. He was court lacquerer,





and was instructed to prepare lacquer objects for the marriage and other ceremonies under the Shogun Iyeharu, in 1786. He died in 1795.

KOMA ROKUYEMON succeeded his father, and was appointed under Tokugawa Iyenari to make "objects for birth ceremonies," and also to repair the temple at Nikko. He died in 1803.

KOMA KIUZO, formerly called Seizayemon, and afterwards Kiui, followed his father as court lacquerer to the Shogun Iyenari, and died in 1816.

KOMA GENZO, afterwards Genki, the adopted son of Kiui, was appointed lacquerer to the temple at Uyeno, and died in 1842.

KOMA SEIBEI, who worked for the Shogun Iyeyoshi, died in 1858.

KOMA SEIBEI (II.) succeeded his father as court lacquerer in 1847.

The preceding six Komas were inferior artists, and but little is known of their work, but Inro signed by Koma Kioriu are occasionally met with.

KOMA KIORIU was not a member of the Koma family, his real name being Kimura Shichiyemon. He was a pupil of the fifth Kiuzo, and doing most excellent work, was allowed by his master to sign himself Koma Kioriu or Koriusai. He resided in Yedo about 1772 (Inro, No. 197, &c.).

KOMA KWANSAL, a pupil of Kioriu, achieved a great reputation as an artist in lacquer. His real name was Sakanouchi Jubei. He died as late as 1835, while his eldest son, who used the same name, died in 1792 (Inro, No. 166, &c.).

KOMA BUNSAI, the second son of Kwansai, studied painting under Tani Buncho, and became celebrated as a lacquerer (Inro, No. 812).

OMURA GIOKUZAN } These were both pupils of Koma Kioriu. The first died about 1789.
NOMURA KIUHO }

KOMA YASUTADA, the last of the Koma, did some excellent work early this century (No. 78; Inro, No. 38, &c.).

KAJIKAWA.—We have little information respecting the Kajikawa family, although many of its members were excellent artists. The Shoken Kisho mentions only Kajikawa Kujiro, the first Kajikawa, as "one of the most excellent artists in lacquer, and famous for his giobu nashiji." Quin dates him about 1781. The seals of the Kajikawa are given among the reproductions of signatures upon Inro, and we know also of Kajikawa Bunriusai, Fusataka, Hidetaka, Hisataka, and others, as skilful lacquerers. Although we cannot determine their exact date, there is little doubt that they worked at the latter part of the eighteenth and the beginning of the nineteenth centuries, down to quite recent times. (No. 532; Inro, Nos. 31, 61, 88, 650, &c.)

Belonging to the schools of the Koma and Kajikawa, in the latter part of the eighteenth and early in the nineteenth century, were many celebrated workers, who, it would seem, were chiefly employed in making Inro. Among them may be mentioned Jōkasai, Kakōsai, Shigeyoshi, Yōsei, Kwanshōsai (who worked only for the Daimiō class); Jōho and Yasutada Shōkwasai. It is upon the Inro by the late Kajikawa and their immediate followers that we find the ivory carvings and other incrustations by members of the Shibayama family.

The most celebrated lacquer artist of modern times is Shibata Zeshin. He was born in 1807, and died in 1891. Among the best art-work of Japan the productions of Shibata Zeshin deserve to be placed. His works are of rare excellence, and many are precious objects of art. He occupied the position of an artisan, "and when he died (so a Japanese journal states) bequeathed

nothing to his descendants, save a letter from the Imperial Museum written by a clerk, and some money received for the work of his hands. He had no other mark of distinction. But Zeshin has a lofty place in the art of the world, and an artist like Zeshin has no successor." At the age of ten he was a pupil of Koma Kwansai, and devoted his long life to the arts of lacquering and painting. In his youth he called himself Reisai. (No. 443, &c.)

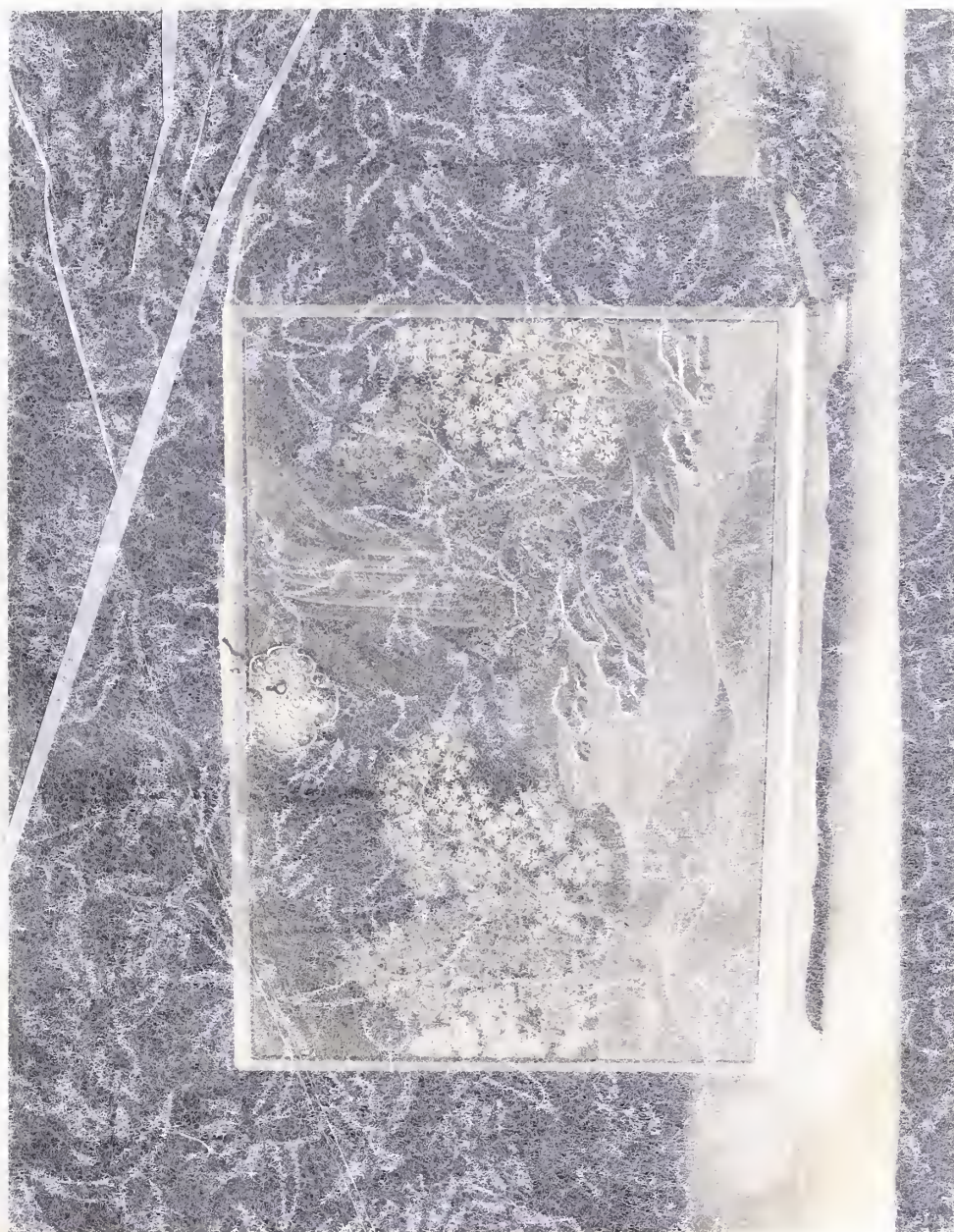
Sōyan, Chōshun, Meisan, Shōmin, Ikeda Taishin (a pupil of Zeshin still living), Shirayama Fukumatsu, and other modern lacquerers, have done most excellent work; but Shibata Zeshin, with his distinct individuality, stands pre-eminent. He adopted the style of his master, but imparted to it a personal character at once thoroughly original, and expressed with the greatest delicacy of technique.

The lacquers in the collection include fine specimens of every known variety, by every master of eminence. It is rich in the work of Kōrin, Ritsuō, Koma, and Zeshin. With those who regard all lacquer as a variety of papier-mâché, and look upon fine Suzuribako, or Fubako, only as lovely specimens of handkerchief and glove boxes, it would be useless to argue. But the real lover of art, who has yet to discover the superb achievements of the best artists in lacquer, is to be envied, for therein a field of new sensations awaits him—the attitude towards nature displayed by a modern impressionist, allied to a passion for minute detail, which a pre-Raphaelite must envy. Sumptuous materials and elaborately sustained artifice, side by side with simple surfaces and materials as little costly as mother-of-pearl, lead, or pewter, are employed to produce the effect the artist desires with apparent ease: the marks of trained skill needed to embody the idea never appear to cramp the original freedom of the design. It is this curious blending of the art idea, which is modern, with the exquisite finish of detail, which is old, that makes Japan appeal with irresistible force to art lovers of all schools, since each finds more to awaken his sympathy than to repel it. But all such plea for the art of lacquer is put forward solely on account of really fine examples old and new, and in no way intended to be applied to the rubbish of the market.

So many of the objects described in the following catalogue consist of sets of implements used for purposes quite foreign to Europeans, that it seems advisable to complete this notice with some detailed account of the articles themselves, and the reasons for their existence.

Perhaps the most important of these are the Jisshu-kō-bako, or set of implements and materials used in the ancient and aristocratic Perfume-game (Kō-awase), one of the favourite amusements of the court and nobles of Old Japan. The exact rules of this game, which was conducted with much ceremony, are somewhat obscure; but the principle of it lay in the guessing of the names of various perfumes, burnt in small quantities on mica plates held over miniature hibachi. The guesses were written by each player on tiny slips of paper, and placed, folded, in the box provided for the purpose. Sets of counters were also issued, and changed hands on the result of the operations.

There are, perhaps, no objects in Japanese art which display to such an extent that refinement of taste, and minute delicacy of craftsmanship so characteristic of the nation. It would be impossible, within our present limits, to attempt a description in detail of all the various implements, or to give any adequate impression of the beauty and completeness of even one good set looked on as a whole. But it may perhaps be useful to enumerate the separate articles



nothing to his descendants, save a letter from the Imperial Museum when he was awarded for the work of his hands. He had no other mark of distinction. But Zeshin was a great artist, and his work has no successor." At the age of ten he was a pupil of Kōchōrō, and he devoted his life to the art of lacquering and painting. In his youth he called himself a monk (Sō, Jōshi, &c.)

Sōgan Chōshun, Master Shōtoku, Ik. 1. 1. 1. (pupil of Zeshin still living), Shīrayama Kōtoku, Ōn, and other modern masters. In general, I have done an excellent work; but Shīrata Zeshin, with his distinct individuality, stands out from the rest. He copied the style of his master, but imparted to it a personal character of his own. His style is elegant and compressed with the greatest delicacy of expression.

Perhaps the most important of these was the *kyōka-awase*, or set of implements and materials used in the ancient and aristocratic *kyōka-gane* (*Kō-awase*), one of the favourite amusements of the court and nobles of old Japan. The exact rules of this game, which was conducted with much ceremony, are somewhat obscure; but the principle of it lay in the guessing of the names of various perfumes, burnt in small quantities on mica plate held over miniature *hachi*. The guesses were written by each player on clay slips of paper, and placed, folded, in the box provided for the purpose. Sets of counters were also issued, and changed hands on the result of the operation.

There are, perhaps, no objects in Japanese art which display to such an extent that refinement of taste, and minute delicacy of craftsmanship, as characteristic of the nation. It would be impossible, within our present limits, to attempt a description in detail of all the various implements, or to give any adequate impression of the beauty and completeness of even one good set looked on as a whole. But it may perhaps be useful to enumerate the separate articles



found in a typical example, and for this purpose we select No. 385, an eighteenth century specimen in black lacquer. The names are translated from a list of contents enclosed in the cabinet, and are given in the same order :—

1. *Gin-ban*.—The mica plates on which the perfume is burnt.
2. *Nanatsu-dōgu hako tomo*.—Seven implements (forceps, chopsticks, &c.) with box.
3. *Gin-kiōji-tate*.—Silver stand, for holding the tools.
4. *Kō-bako*.—Perfume box.
5. *Kōro*.—Perfume-burner : a small brazier for holding charcoal.
6. *Fuda-zutsu*.—Vessel in which counters are placed.
7. *Fuda-bako*.—Box for counters.
8. *Tatami-gami*.—Folded papers containing the incense.
9. *Kō-zutsumi*.—"Little drum," with a hole in the lid for placing the silver implements in when heated.
10. *Kiara-wari-dai*.—Block on which the perfume is prepared for burning.
11. *Taki-gara-ire*.—Ash-holder.

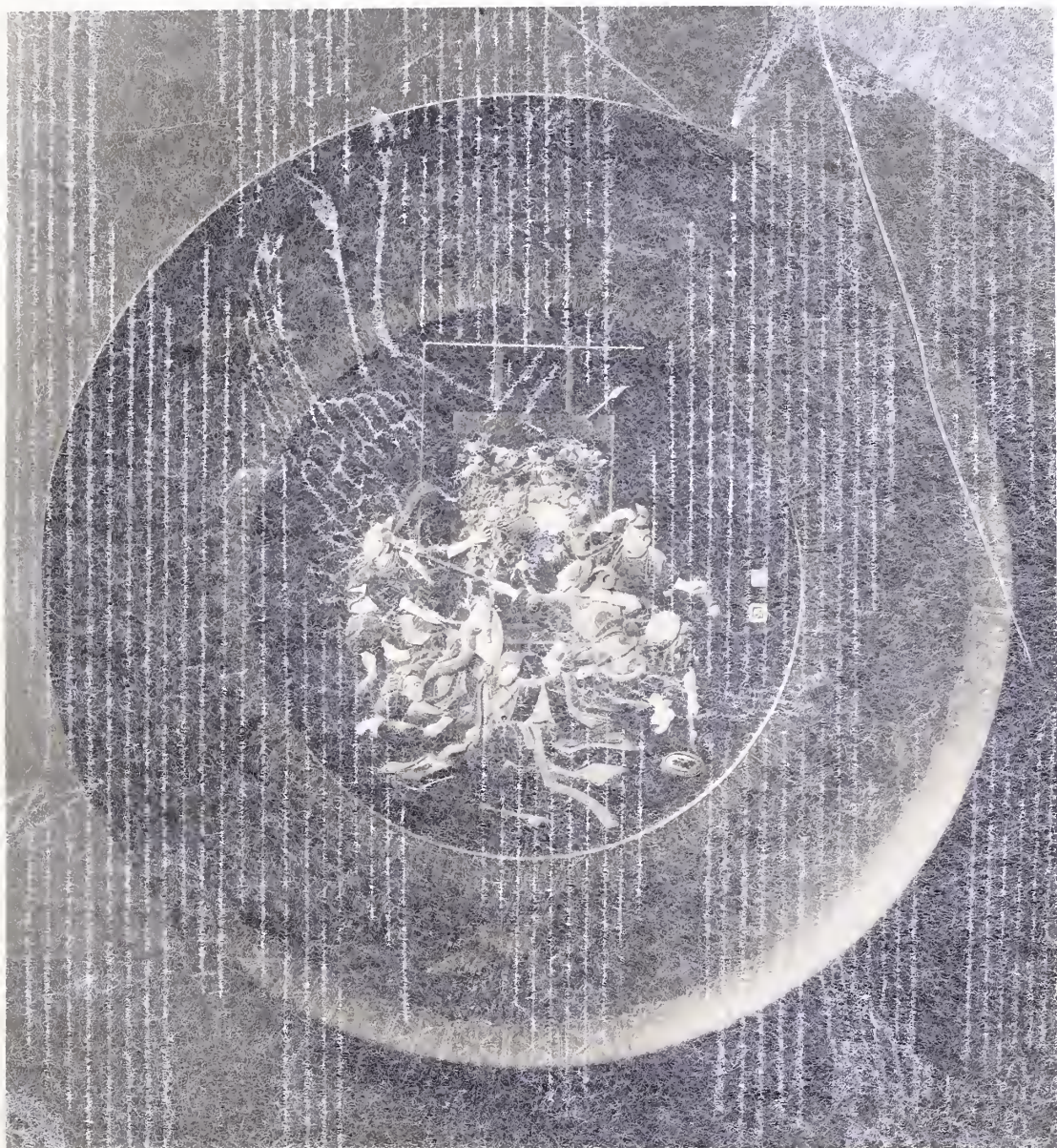
Somewhat similar to the Perfume-game cabinets (*kōdōgu-bako*), in idea and nicety of fitting, is the *Sagé-ju*, or portable set of articles and receptacles useful for picnic parties. This consists, as a rule, of a framework in fine lacquer, enclosing a *saké*-bottle, and a set of boxes (*jubako*) containing trays for sweetmeats, &c. Much ingenuity is displayed in fitting these together, in order to produce a perfectly balanced and compact whole, which can be easily carried from place to place without risk. The *saké*-bottle is often of a material other than that of the rest of the set, although several instances of lacquer bottles are to be found in this collection. In other cases cloisonné enamel, pewter, or silver may be used, while (as in No. 346, for instance) there may be two bottles ; or, as in No. 156, the case may include a silver kettle for heating the *saké*, as well as the lacquer bottle in which the liquor is stored.

The *Tebako-bon* is of somewhat similar nature to the objects just described. It is simply a portable frame, containing a small *hibachi* with a pipe-case, boxes, and drawers for tobacco and other materials for smoking. A noticeable feature is the presence of two exterior hooks, on which the pipe may be rested when not in use. Reference may be made to a good typical example, No. 63, by *Shunshō*.

Of considerable interest are the *Suzuri-bako*, or cases of writing materials, for on these the Japanese artist in lacquer has lavished his utmost skill. They were of daily use in the houses of the *Daimyo*, and have consequently been brought to a state of high perfection, both from the practical and decorative point of view. No. 667 is an example of a nest of six *Suzuri-bako*, after the manner of a *Jū-bako*. This is intended for the poetry game, each player being thus provided with a complete set of writing implements. The poetry game corresponds somewhat to our pastime of capping verses. (For some account of the game, and a historical mention of it, see Appendix under GAMES.) As a rule they contain only the slab (of stone or some kindred material) on which the ink is ground, the cake of ink itself, a *mitsu-ire*, or water-bottle, and the brushes—for it is scarcely necessary to mention that the Japanese never use a hard point for writing—and for that reason, perhaps, still reckon calligraphy among the fine arts.

LACQUER.

- | | Century |
|---|---------|
| 1. Kōgō. In the shape of two intersecting square boxes, one with gold ground, the other black, decorated in gold, with river and lake views. Inside similar subjects on nashiji, $4\frac{1}{4}'' \times 2''$, . | 18 |
| 2. Kushidai. (Toilet cabinet) the lid in form of a tray, decorated with a panel in togidashi. A landscape in black on a gold ground. The sides are decorated with iris and fire-flies in gold-foil and gold and coloured lacquer, $12'' \times 8'' \times 8''$, | 18 |
| 3. Katana-kaké (sword-rack) in Tsuishu lacquer, | 18 |
| 4. Round incense ash-holder, lined with metal. Storks, pine, plum, and bamboo in gold lacquer on nashiji, | 18 |
| 5. Cha-iré. Men on rafts in gold lacquer and inlaid shell and lead, on a black ground. School of Kwōrin, | 17 |
| 6. Bon, decorated with gold lacquer of various kinds and encrusted-work in high relief, on nashiji, quail and chrysanthemums, the Kiri crest on the border. $30'' \times 22\frac{1}{4}''$, | 19 |
| 7. Circular plaque. Humorous representation of the Rok-kasen (the six poets). Encrusted work of shell, ivory, and gold and coloured lacquer. The border of conventional design. Diameter, 19 in., signed <i>Toshiaki</i> and <i>Shisandō</i> , | 19 |
| 8. Bon, black lacquer, decoration, seascape and flight of one hundred and seventeen storks in gold taka-makiye, clouds in togidashi. $13'' \times 9\frac{1}{2}''$, ... signed and seal <i>Heijusai Hisaiye</i> , | 18 |
| 9. Two round Gōki (boxes to hold stones, used in the game of gō), in guri of twelve layers. Height, $4\frac{1}{4}''$, | 18 |
| 10. Kōgō, decoration, grasses in gold on black ground, the top on silver ground. Inscribed, "after drawing of Seisen-in Hōin," | 19 |
| 11. Fubako in Zonsei lacquer. Butterflies and circular devices in gold and colours, inside and bottom in silver oki-birame. $8\frac{1}{2}'' \times 2\frac{3}{4}''$ (companion piece to 491), | 17 |
| 12. Kōdō Jūbako (box for holding Perfume-game requisites), decorated with the Niwa crest and a landscape in gold, on nashiji. $6\frac{3}{4}'' \times 4'' \times 4''$, | 17 |
| 13. A fan with three heads, carved and lacquered. "The three saké drinkers"—one sad, another merry, the third quarrelsome, signed <i>Hananuma Masakichi</i> , | 19 |
| 14. Ryōshi-bunko (MS. box). Decoration, fowl in encrusted metal-work in a circle of red lacquer, like bamboo, the wood grain accentuated and thinly lacquered; the edges of the box, flowers lacquered in colours. $16'' \times 12\frac{1}{2}'' \times 5\frac{1}{4}''$, ... signed (metal-work) <i>Nobutoshi</i> , | 18 |
| 15. Circular kōbako. Entirely covered outside with conventional chrysanthemums in hira-makiye, the outline left in black. Diameter, $3\frac{1}{2}''$, | 18 |
| 16. Box. Decoration, fans in lacquer in relief, the frames in silver, with a band of diaper-work in gold taka-makiye; butterflies encrusted in shell and lead, the ground black. Inside, a river-scene in gold on nashiji. $7'' \times 4'' \times 4\frac{1}{2}''$, | 17 |



LACQUER.

		Century
1.	K5. two intersecting square boxes, one with gold ground, the other black, 18	18
2.	H. the lid in form of a tray, decorated with a panel in togidashi. A 18	18
3.	. . . . . gold ground. The sides are decorated with iris and fire-flies in 18	18
4.	. . . . . lacquer, 12" x 8" x 8", 18	18
5.	. . . . . lacquer, 18	18
6.	. . . . . lined with metal. Storks, pine, plum, and bamboo in gold lacquer 18	18
7.	. . . . . gold lacquer and inlaid shell and lead, on a black ground. School of 17	17
8.	. . . . . lacquer of various kinds and encrusted work in high relief, on nashiji, 19	19
9.	. . . . . the Kim crest on the border. 30" x 22½", 19	19
10.	. . . . . representation of the Rok-kasen (the six poets). Encrusted work 19	19
11.	. . . . . signed <i>Joshiaki</i> and <i>Shisandō</i> , 19	19
12.	. . . . . storks in signed and seal <i>Heijusai Hisaiye</i> , 18	18
13.	. . . . . (used in the game of gō), in guri of twelve layers. 18	18
14.	. . . . . 18	18
15.	. . . . . Inscrbed, 19	19
16.	. . . . . Butterflies and circular devices in gold and colours, inside and 17	17
17.	. . . . . (companion piece to 491), 17	17
18.	. . . . . the Niwa crest and a 17	17
19.	. . . . . 6½" x 4" x 4", 17	17
20.	. . . . . "The three saké drinkers"—one sad, another 19	19
21.	. . . . . signed <i>Hananuma Masakichi</i> , 19	19
22.	. . . . . Decoration, fowl in encrusted metal-work in a circle of red lacquer, 18	18
23.	. . . . . the wood grain accentuated and thinly lacquered; the edges of the box, 18	18
24.	. . . . . 16" x 12½" x 5½", signed (metal-work: <i>Nebutoshi</i> , 18	18
25.	. . . . . Entirely covered outside with conventional chrysanthemums in hira-makiye, 18	18
26.	. . . . . the outline left in black. Diameter, 3½", 18	18
27.	. . . . . Decoration, fans in lacquer in relief, the frames in silver, with a band of diaper-work in 17	17
28.	. . . . . butterflies encrusted in shell and lead, the ground black. Inside, a river- 17	17
29.	. . . . . gold on nashiji, 7" x 4" x 4½", 17	17







17. Kōro. Decoration, encrusted work of flowers and birds on a gold ground; tassels and cords in silver form the feet; the cover a conventional design in colours on a white ground, in cloisonné enamel on silver. Height, 5", 19
18. Small round Kōgo. Decorated outside and inside. Street dancers and spectators in gold, silver, and colours, on a ground of Shunkei lacquer. This decoration seems affixed and covered with lacquer to imitate togidashi, and is quite modern, ... signed *Shibaji*, —
19. Saka-zuki in gold lacquer. Two Buddhist priests reading a scroll, the faces and hands ivory, in high relief. Diameter, 6", 19
20. Kōro, with a lid of metal (bronze and silver), with perforations shaped like maple leaves. A slight decoration of sparrows and bamboo on the sides in hira-makiye, on a ground specked with coloured gold, 18
21. Small Kōgo, shape of a basket, that is covered with paper, and generally carried on the back by travelling priests (Ōi); decoration, cherry blossom in gold and silver lacquer, and metal incrustation on a lattice ground, inside nashiji, 17
22. Chatsubo, dark brown, decorated with grotesque figures in togidashi, 18
23. Jūkōgo in two divisions. Flowers in gold lacquer on black ground, lining red, 18
24. Small hexagonal Jūkōgo, in three divisions. Decoration, plum blossom and birds in circular panels in hira-makiye and togidashi on black; okiguchi in pewter; interior nashiji. 2" diameter, 2½" high, 17
25. Small square Kōbako in guri lacquer of nine layers, 18
26. Small square Kōbako in guri lacquer of nine layers, 18
27. Small Kōbako in wood, with a decoration of flowers in gold and colours, signed *Shunshō*, 19
28. Ryōshi-bunko. On the lid a large panel, surrounded by a beading of pewter, upon a ground of gold kirikane. The quadrant edge of lacquer, to imitate gold inlay on iron. The large picture of gold lacquer in various shades, high and low relief, with kirikane mosaic, represents the long bridge at Seta (Seta no naga-hashī), a post-town of the Tōkaidō, on the shore of Lake Biwa. In middle distance, the Castle of Zezé and the pine-tree of Karasaki, with Mii-dera on the hills behind, and Ishiyama introduced in the near foreground. To contrast with this famous Japanese landscape (a version of the Ōmi Hakkei), on the sides of the box, in similar medallions, are famous Chinese landscapes, and views of a Chinese lake (Shōgō Hakkei). 15½" × 12½" × 5¾", 17
29. Jūbako, four divisions, decorated with peonies in coloured gold, on a ground of polished transparent lacquer (Shunkei). Probably by Kwanshosai. 3¼" × 3¼" × 4¾", 18
30. Saka-zuki. Wistaria in gold lacquer and inlaid awabi shell, on vermilion ground, signed *Koma Yenshū*, 18
31. Small round Kōbako in Tsuishu lacquer, with Hotei carved on the lid, the lining of silver lacquer, 18
32. Small square Kōbako. Decoration, a boat laden with firewood, in gold lacquer, and inlaid with lead and shell, oki-guchi in pewter. School of Kwōrin, 17
33. Taki-gara-ire (ash-holder for perfume-game), in lacquer on porcelain, decorated with chrysanthemums in gold on black ground, 18
34. Kōbon in rough natural wood. Decoration, incrustation in relief of lead, shell, wood, and pottery. A river-boat moored in the reeds, goose flying across the moon. 6½" × 6½", seal (in pottery) *Kwan* (Ritsuō), 17

35. Box in Zonsei style, decorated in panels with various devices inlaid in coloured lacquer, on a ground of chinkinbōri, imitating wood; the border in waves. The inside tray, shells in chinkinbōri on a brown ground. 12" × 7½" × 8", 18
36. Domburi in Tsuishu lacquer, carved with birds and flowers, on a ground of diapers, inside black, 18
37. Small round Kōbako. Zonsei lacquer. Decoration, a scroll design, with Karashishi and peony in gold and coloured lacquer on a red ground, 18
38. Small Suzuri-bako, used for vermilion; decoration, bamboo and sparrows in gold, on nashiji. 3¾" × 2¼", 18
39. Kōdōgu-bako, with requisites for incense game, in togidashi and hira-makiye lacquer, plum-blossom, pine, and bamboo in gold lacquer, and gold foil on a ground of black polished lacquer. 8¼" × 7" × 6¼", 17
40. Seated figure of carved wood, lacquered in the costume of a kugé (court noble). On the base is written, "This is made by Dai-busshi Sakiō. As this old and rare specimen should be kept with great care (though originally only carved wood), it has been lacquered in 1879 with a representation of the costume of Kusunoki Masashigé" (the great imperialist of the fourteenth century). Kiku-sui, badge of Kusunoki, on the breast. Height, 4½", ... 16
41. Chatsubo. Togidashi lacquer. On the lid, Gama sennin in gourd-shaped panel, surrounded by silver nashiji, the sides decorated with pine tree; from the branches a long-armed monkey is trying to grasp the moon's reflection in the water, 18
42. Kōbako. Decoration, Hachiman Tarō Yoshi-iyé (a warrior) on horseback; gold lacquer and incrustation of ivory. 3¼" × 3", signed *Shōzan*, 19
43. Kōbako. In the shape of two intersecting books. Decoration, plants and scroll design in gold and coloured lacquer; inside, nashiji. 3¼" × 2¾", 18
44. Suzuri-bako. Decoration, maple tree and flowers in taka-makiye and hira-makiye, and silver-foil on a black ground specked with gold. The moon in silver. Inside, a rock washed by waves in gold on a ground of hirakane, 17
45. Jū-kōgo, two divisions, edges and risers of silver. Decoration, maple leaves in red and gold on a black ground; inside, nashiji. 2¼" × 2¼" × 2¼", probably by *Shunshō* 17
46. Small round Kōgō in togidashi. Decoration, a landscape, in rain, in gourd-shaped panel, from a drawing by Isen Hōgen. Inside, sprays of flowers in gold on nashiji, risers in bands of plain colours and gold, 19
47. Cha-iré. Decoration, birds and flowers in brown and gold lacquer on drab ground, 18
48. Small Kōgō. Fan shape. Flowers in gold lacquer and inlay of shell; a deer in bronze; new moon in silver togidashi, 18
49. Kōbon. Decoration, pine and cherry tree in gold lacquer, and insects in gold, colours, and lead, mark *Hashi-ichi*, 19
50. Bon. Lacquered to imitate bamboo, and decorated with the Reishi plant and Mantis (kama-kiri) in taka-makiye, lead, and inlaid shell. 12" × 8", ... signed (stamped) *Hashi-ichi*, 19
51. Sashi-gushi. Flowers and a landscape in relief in gold lacquer on black, 18
52. Fūbako. Black lacquer, the lining of nashiji. Decoration, three fans in hira-makiye and colours. 8¼" × 2¾" × 1½", 18
53. Kōbon. Decoration, hishi plants (water caltrops), the leaves and fruit in gold and brown, the stream in gold lacquer. 7¼" × 3½", 18



35. Box in Zonsei style, decorated in panels with various devices inlaid in coloured lacquer, on a ground of chinkinbori, imitating wood; the border in waves. The inside tray, shells in chinkinbori on a brown ground. $12'' \times 7\frac{1}{2}'' \times 8''$, ... 13
36. Domburi in Tsurishu lacquer, carved with birds and flowers, on a ground of diapers, inside black, 18
37. Small round Kōbako. Zonsei lacquer. Decoration, a scroll design, with Karashishi and peony in gold and coloured lacquer on a red ground, ... 13
38. Small Suzuri-bako, used for vermilion; decoration, bamboo and sparrows in gold, on nashiji. $2\frac{1}{2}'' \times 2\frac{1}{2}''$, ... 18
39. Kōgō-gakko, with requisites for incense game, in togidashi and hira-makiye lacquer, plum-blossom, pine, and bamboo in gold lacquer, and gold foil on a ground of black polished lacquer. $8\frac{1}{4}'' \times 7'' \times 6\frac{1}{4}''$, ... 17
40. Seated figure of carved wood, lacquered in the costume of a kugé (court noble). On the base is written, "This is made by Dai-bucshi Sakiō. As this old and rare specimen should be kept with great care (though originally only carved wood), it has been lacquered in 1879 with a representation of the costume of Kusunoki Masashigé" (the great imperialist of the fourteenth century). Kiku-ua badge of Kusunoki, on the breast. Height, $4\frac{1}{2}''$, ... 16
41. Otsutaba. Togidashi lacquer. On the lid, Gama sennin in gourd-shaped panel, surrounded by silver nashiji, the sides decorated with pine tree; from the branches a long-armed monkey is trying to grasp the moon's reflection in the water, ... 18
42. Kōbako. Decoration, Hachiman Tarō Yoshi-iyé (a warrior) on horseback; gold lacquer and incensation of iron. $2\frac{1}{2}'' \times 3''$, ... signed *Shōzan*, 19
43. Kōbako. In the shape of two intersecting books. Decoration, plants and scroll design in gold and coloured lacquer; inside, nashiji. $5\frac{1}{4}'' \times 2\frac{3}{4}''$, ... 18
44. Suzuri-bako. Decoration, maple tree and flowers in taka-makiye and hira-makiye, and silver-foil on a black ground specked with gold. The moon in silver. Inside, a rock washed by waves in gold on a ground of hira-kane ... 17
45. In two divisions, edges and risers of silver. Decoration, maple leaves in red and gold on a black ground; inside, nashiji. $2\frac{1}{2}'' \times 2\frac{1}{2}'' \times 2\frac{1}{2}''$, ... probably by *Shunshō* 17
46. Small round Kōgō in togidashi. Decoration, a landscape, in rain, in gourd-shaped panel, from a drawing by Isen Hōgen. Inside, sprays of flowers in gold on nashiji, risers in bands of plain colours and gold, ... 19
47. Chazuké. Decoration, birds and flowers in brown and gold lacquer on drab ground, ... 18
48. Small Kōgō. Fan shape. Flowers in gold lacquer and inlay of shell; a deer in bronze; new moon in silver togidashi, ... 18
49. Fubon. Decoration, pine and cherry tree in gold lacquer, and insects in gold, colours, and lead, ... mark *Hashi-ichi*, 19
50. Bon. Lacquered to imitate bamboo, and decorated with the Kaishi plant and Mantis (kainakiri) in taka-makiye, lead, and inlaid shell. $12'' \times 3''$, ... signed (stamped) *Hashi-ichi*, 19
51. Kishi-gushi. Flowers and a landscape in relief in gold lacquer on black, ... 18
52. Kōbako. Black lacquer, the lining of nashiji. Decoration, three fans in hira-makiye and colours. $8\frac{1}{2}'' \times 3\frac{1}{2}'' \times 1\frac{1}{2}''$, ... 18
53. Fubon. Decoration, eight plants (water caltrop), the leaves and fruit in gold and brown, the ... in gold lacquer. $7\frac{1}{2}'' \times 5\frac{1}{2}''$, ... 18



54. Pair of Kōbako, each in two divisions. Decoration, chrysanthemums and butterflies in gold and silver lacquer and gold-foil on nashiji. $5'' \times 3\frac{1}{4}'' \times 2\frac{1}{4}''$, ... 18
55. Saka-zuki. Decoration, fish and shells in gold lacquer and incrustation of ivory, mother-of-pearl, and real shells, the under side in nashiji. Diameter, $5\frac{3}{4}''$, ... 19
56. Round Kōgō. A lotus carved in Tsuishu lacquer on a gold ground, the inside lacquered in gold (kinji). Diameter, $2\frac{3}{4}''$, ... 18
57. Box. Bamboo basket-work. The edges lacquered black; inside a decoration of shells in gold on nashiji. $7'' \times 4\frac{1}{2}'' \times 4''$, ... 18
58. Bentō-bako, black lacquer. The outer case, early 18th century work, decorated with pine, bamboo, and nanten plant in togidashi of gold, silver, and colours, the Jūbako and drawer decorated with sprays of yamabuki (*Kerria japonica*), and a stream in gold and green hira-makiye of later work. $11'' \times 5\frac{1}{2}'' \times 10\frac{1}{2}''$, ... —
59. Kōgō. Decoration, a landscape in thin outline of gold on a red ground, the edges of green, red, and gold lacquer. Seal inside, "Kotobuki" (long life), ... 17
60. Small Suzuri-bako in wood (used when vermilion is required). Decoration, a rock and pine in gold lacquer; inside, a landscape in gold on nashiji. $5'' \times 2\frac{1}{2}''$, ... 18
61. Bento-bako in black lacquer. Decoration, cranes in silver flying over a snow-laden pine tree, which is in gold lacquer and incrustation of lead; the Jūbako is decorated with waves and diapers in gold lacquer, saké-bottle (tokuri) gourd shape, in pewter. $11'' \times 5\frac{1}{4}'' \times 9\frac{1}{2}''$ School of Kōrin, ... 17
62. Small round Kōgō. Decorated to imitate a brocade bag in gold and colour, and inlaid with small cherry blossoms in gold; inside, nashiji, ... 18
63. Tebako bon with three drawers, small hibachi and jar. Decoration in gold and silver togidashi. The sea-shore with Fujiyama in the distance. Handle and mounts in silver, on which the Matsudaira crest is introduced. $11'' \times 6\frac{1}{4}'' \times 7\frac{1}{2}''$,
probably by *Yamamoto Shunshō*, 18
64. Kōgō. Book shape. Decoration, diapers in togidashi of colours and gold. Inside, cherry blossom in inlaid gold, and gold lacquer on gold and silver nashiji. $3\frac{1}{4}'' \times 2\frac{3}{4}''$, ... 18
65. Suzuri-bako. Black lacquer. An elephant in relief in lead and ivory. The howdah cloth is decorated in pottery, awabi shell, eggshell, and lacquer of gold and colours; inkslab inlaid with shell. $12\frac{1}{2}'' \times 7\frac{1}{2}''$. Inscribed "Haritsuō made this," ... seal *Kwan* (Ritsuō), 17
66. Small square Kōgō. In solid black lacquer (Tsukoku); carved. In the centre of the lid is a circular panel of Tsugaru to imitate a polished section of agate, ... signed *Hidari Issan*, 18
67. Sagé-jū or Bento-bako, black lacquer. Decoration, inside and outside, autumn leaves in gold, silver, and colours, with pine needles and handle in silver. $9\frac{1}{2}'' \times 5'' \times 6\frac{1}{2}''$, ... 18
68. Jūbako, in two divisions, okiguchi of pewter. Decoration, iris in a stream in gold and colours, and fireflies in inlaid shell on a ground of black. Inside the lid, a fence, flowers, and grasses in gold on nashiji. $5\frac{3}{4}'' \times 5'' \times 2\frac{1}{4}''$ probably by *Koma Kiuhaku*, 17
69. A model of a thatched house in gold lacquer; when the roof is removed it is a square box, the lid decorated with pheasants under a cherry tree. Inside is a small tray (kobon) with flowers in gold, on a ground finely dusted with silver. $6'' \times 4\frac{1}{2}'' \times 5''$, ... 19
70. Fūbako, decorated with Naitō crest in silver and gold lacquer, on fine nashiji. $7\frac{3}{4}'' \times 2\frac{1}{4}''$, ... 18
71. Small Jūkōgo, three divisions, shape of a gold piece (funco), kept in reserve by the daimio

- for military purposes; decorated with Chinese design and diapers in mosaic work of inlaid shell (Raden), 17
72. Square Kōgō in tortoise-shell, with a tray decorated with peonies in gold and silver lacquer, the lining of gold, 18
73. Small round Kōgō. Red lacquer, decorated with Karashishi and Hōwo in black outline, ... 18
74. Kōbako. Shape of two intersecting fans, the ground decoration in eggshell, with a mask and box in gold lacquer. $5'' \times 2''$, 19
75. Jūkōgo, with two divisions and tray, decorated with pine leaves in gold on nashiji. $3'' \times 3'' \times 4\frac{3}{4}''$, 18
76. Jūbako (to suspend with cords), jar shape, two divisions, fish-skin, with a slight decoration in gold and coloured lacquer, the inside black lacquer, 18
77. Okimono. Gold lacquer applied by various methods, mounted in silver, standing on four silver feet, with silver tassels for side-handles, and peony flower in silver on the lid. The decoration fine encrusted work of flowers in panels. Height, $6\frac{1}{2}''$, 19
78. Square cabinet with drawers, one fitted with inkslab; reddish natural wood (keyaki?); coated with thin transparent lacquer (Shunkei); richly mounted in silver. Decoration, in gold lacquer of various shades, silver lacquer and gold-foil. Flowering sprays of the lespedeza plant. Size, $15\frac{1}{2}'' \times 7\frac{1}{4}'' \times 6''$, signed (inside) *Koma Yasutada*. About 1800, —
79. Bunko (with a drawer); decorated on all sides with flowers of dianthus in hira-makiye, with colour under the gold. $10'' \times 7\frac{3}{4}'' \times 7\frac{1}{2}''$, 18
80. Jūbako, square, three divisions. Decoration, cherry blossoms floating down a stream, in taka-makiye, and gold and silver-foil on nashiji; inside, nashiji. $4'' \times 3'' \times 2\frac{1}{2}''$, 18
81. Plaque of solid lacquer. Tsugaru. Size, $14\frac{3}{4}'' \times 9'' \times \frac{5}{8}''$, —
82. Kōbako, peach shape in Tsuishu lacquer. Tōbōsaku (a sage) carved in relief, 18
83. Jūkōgo, in three divisions. Decoration in gold lacquer on nashiji, envelopes for holding incense, 17
84. Two small Kōgō in black lacquer. Slight decoration in gold on a black ground, 18
85. Small round Jūkōgo, decoration in gold lacquer. Chrysanthemum and small panels, inside nashiji, 17
86. Jūbako, two divisions. Shape of two intersecting cubes, one in Tsuishu, and the other in Tsuikoku lacquer; carved with chrysanthemums in high relief. $8'' \times 8'' \times 6\frac{1}{2}''$, 18
87. Suzuri-bako, oval shape. Decoration in taka-makiye on nashiji, plants in moonlight; inside, a diaper in gold and colours, 17
88. Kōgō, oval, in gold lacquer, tinged with red. Decoration, a peach and leaves in high relief. $4\frac{1}{2}'' \times 3\frac{3}{4}''$, 19
89. Chatsubo. Decoration, dianthus in gold lacquer and colours on wood; thinly lacquered, signed *Tōgi*, 18
90. Ostrich egg, forming a nest of boxes (jūbako), decorated with birds and bamboo in gold lacquer. Interior is covered with an all-over pattern of ferns in hira-makiye on a black ground, 18
91. Miniature cabinet, with three drawers. Decoration, chrysanthemums floating down a stream, in gold, on fine nashiji, the mounts in silver engraved, 17
92. Small hexagonal Kōgō. Decoration, a dragon in taka-makiye on powdered gold; inside, nashiji, 17



- ... decorated with Chinese design and diapers in mosaic work of inland
 shell (Raden), 14
72. Square Kōgō in tortoise-shell, with a tray decorated with peonies in gold and silver lacquer,
 the lining of gold, 15
73. Small round Kōgō. Red lacquer, decorated with Karasidshi and Hōwo in black outline, ... 15
74. Jūbako. Shape of two intersecting fans, the ground decoration in eggshell, with a mask and
 box in gold lacquer. $5'' \times 2''$, 15
75. Jūkōgo, with two divisions and tray, decorated with pine leaves in gold on nashiji.
 $3'' \times 3'' \times 4\frac{1}{2}''$, 15
76. Jūbako (to suspend with cords), jar shape two divisions, fish-skin, with a slight decoration
 in gold and coloured lacquer, the inside black lacquer, 15
77. Okimono. Gold lacquer applied by various methods, mounted in silver, standing on four
 silver feet, with silver tassels for side-handles, and peony flower in silver on the lid. The
 decoration fine enamel work of flowers in panels. Height, $6\frac{1}{2}''$, 16
78. Square cabinet with drawers, fitted with inkslab; reddish natural wood (keyaki?);
 coated with thin transparent lacquer (Shunki); richly mounted in silver. Decoration,
 in gold lacquer of various shades, silver lacquer and gold-foil. Flowering sprays of the
 lespedeza plant. Size, $15\frac{1}{2}'' \times 7\frac{1}{2}'' \times 6''$, signed (inside) *Koma Yasutada*. About 1800, ... 16
79. Bunko (with a cover): decorated on all sides with flowers of dianthus in hira-makiye, with
 colour under the gold. $10'' \times 7\frac{1}{2}'' \times 7\frac{1}{2}''$, 16
80. Jūbako, square, three divisions. Decoration, cherry blossoms floating down a stream, in
 taka-makiye, and gold and silver-foil on nashiji; inside, nashiji. $4'' \times 3'' \times 2\frac{1}{2}''$, 16
81. Plaque of solid lacquer. Tsugata. Size, $14\frac{1}{2}'' \times 9'' \times \frac{5}{8}''$, 16
82. Jūbako, jar shape in Tsushu lacquer. Tōbōsaku (a sage) carved in relief, 16
83. Jūbako, in three divisions. Decoration in gold lacquer on nashiji, envelopes for holding incense,
 11
84. Two small Kōgō in black lacquer. Slight decoration in gold on a black ground, 16
85. Small round Jūkōgo, decoration in gold lacquer. Chrysanthemum and small panels, inside
 nashiji, 17
86. Jūbako, two divisions. Shape of two intersecting cubes, one in Tsuishu, and the other in
 tsukushi lacquer; carved with chrysanthemums in high relief. $8'' \times 8'' \times 6\frac{1}{2}''$, 18
87. Suzuri-tama oval shape. Decoration in taka-makiye on nashiji, plants in moonlight; inside, a
 design in powdered colours, 17
88. Kōgō, oval, in gold lacquer, tinged with red. Decoration, a peach and leaves in high relief.
 $4\frac{1}{2}'' \times 4\frac{1}{2}''$, 19
89. Chateau. Decoration, dianthus in gold lacquer and colours on wood; thinly lacquered,
 signed *Tōgi*, 18
90. Oshichi egg forming a nest of boxes (jūbako), decorated with birds and bamboo in gold
 lacquer. Interior is covered with an all-over pattern of ferns in hira-makiye on a black
 ground, 18
91. Miniature cabinet, with three drawers. Decoration, chrysanthemums floating down a stream,
 in gold, on fine nashiji; the drawers in silver engraved, 17
92. Small hexagonal Kōgō. Decoration a dragon in taka-makiye on powdered gold; inside,
 nashiji, 18



93. Kōgō, oval. Decoration, landscape in gold and colour on the lid, and on the sides autumn flowers; inside, spray of sakura in gold on nashiji. 6" × 3", ... 19
94. Small round Kōgō. Decoration, a flat inlay of flowers in shell on a ground of vermilion lacquer, 17
95. Two bowls with covers; decorated with the Tokugawa crest and diapers in gold lacquer on nashiji. Specimens of lacquer for ordinary use in a daimio's household, called Daimyo lac, 18
96. Suzuri-bako, black lacquer. Decoration, peonies in flat lacquer of colours, silver, and gold; inside the lid, a Hōwo bird, the framework for inkslab and mizu-iré in silver lacquer, ... 18
97. Round Kōgō in carved Tsuishu and Tsuikoku lacquer, black flowers on red chequer ground. Diameter, 3½", ... 18
98. Three saké-bottles (tokuri) in pottery, covered with lacquer. Decoration, a dragon in takamakiye and colour on a plain gold ground. Height, 6½", ... 19
99. Sakazuki in vermilion lacquer, with the treasure-ship in gold. Diameter, 9¾", ... 18
100. Bowl in black lacquer. Inside decoration, the eight sages in gold (in four panels), and other designs, ... 18
101. Suzuri-bako. Raijin (thunder god) in flat decoration of gold, silver, and coloured lacquer, with clouds in togidashi; inside, ferns in gold lacquer, and silver dewdrops on hirakane, ... 18
102. Shikishi-bako in wood. Decoration, conventional butterflies in gold lacquer and colours, edges and base in vermilion; inside, nashiji. 9½" × 7" × 4", ... 19
103. Kōbako, black lacquer. Decoration, a spray of chrysanthemum in gold and coloured lacquer and pottery; the lower part has bands of diapers in gold. 6¾" × 4" × 4½", ... 17
104. Kōgō in shape of a biwa, gold lacquered. Decoration, band of diapers, a dancer's hat, a mask, and musical instruments. 7" × 3", ... 19
105. Kōbako in dark rough lacquer, ground resembling iron, decorated in low relief in zōgan lacquer. 3½" × 3½", ... 18
106. Kōbako. Decoration, bean plant in shell, lead, and gold lacquer on wood, showing the grain in relief. 8" × 6" × 6", ... signed (inside) *Kōrin*, 17
107. Pair of small Hanaiké in gold lacquer, with metal cylinder inside, pouch shape, decorated with flowers and butterflies in taka-makiye, ... signed *Shōkwa*, 19
108. Natsumé lacquered in black, with pine decoration in gold, the inside lined with a grey porcelain glaze crackled and splashed with blue; pine branches in brown, ... 19
109. Memorial tablet in gold lacquer, inscribed to Junshin-in (posthumous name) on blue ground, with crest of the Tokugawa, and other decoration in gold; height, 12½", ... 18
110. Kōbako decorated with diapers in gold on a black ground; inside, silver oki-birame. 4½" × 3½", 18
111. Sagé-jū, black lacquer. Decoration, landscapes, figures, and a rainbow, chiefly in togidashi, the saké-bottle (tokuri) in cloisonné enamel. 10" × 4" × 7½", ... seal (Yamamoto) *Shunshō*, 17
112. Small Kōgō in gold lacquer in form of a carp, ... 19
113. Kōbako with tray, black lacquer. Decoration, wisteria in hira-makiye and togidashi; inside, silver lacquer. 8½" × 5½" × 5", ... probably by *Shiomi Masanari*, 18
114. Small oblong Kōgō. Katawaguruma decoration (broken wheels) and waves in gold lacquer and inlaid shell; inside and underneath, the Tomoyé device in gold and silver on hirakane, ... 18
115. Fūbako in togidashi lacquer of gold, silver, and colours on black ground. Decoration, sprays of flowers; inside, flight of birds and clouds in silver and gold hirakane. 8¾" × 3", signed *Toshihide* (seal *Tōkei*), 19

116. Suzuri-bako. Decoration, a plum tree in blossom, and the house of a daimio in gold lacquer and silver-foil; characters inlaid in silver, "Kimi ga chitosé" (may your Excellency live 1000 years). Inside, scattered plum blossoms in gold lacquer and silver-foil on nashiji, ... 18
117. Kōgō, pouch shape; decorated with maple leaves in gold and red lacquer on a black ground, with slight kirikane inlay. $4\frac{1}{4}'' \times 3''$, ... 18
118. Suzuri-bako. Black lacquer. Decoration, plum tree against a very conventional sea; mountain clouds, and moon in the distance, in various kinds of gold and silver lacquer; inside, nashiji, 18
119. Bundai, decorated with chrysanthemums in togidashi lacquer of gold and colours, with butterflies in hira-makiye of gold colours and silver-foil. Size, $24\frac{1}{2}'' \times 12\frac{1}{2}'' \times 6''$, ... 18
120. Kōgō, round. Decoration, landscape and plum blossom in gold and silver, and gold lacquer, on a ground of oki-birame; inside, nashiji, ... 18
121. Small round Kōgō. Decoration of taka-makiye and fine kirikane, a landscape and blossoming cherry trees, the flowers in inlaid gold; inside, nashiji, ... 18
122. Kōgō with tray. Decoration, landscapes in panels in various kinds of lacquer, the ground entirely covered with fir branches in gold. $3'' \times 3''$, ... 18
123. Small round Kobako in Tsuishu lacquer, ... signed *Kobayashi Hōsen, 72 years of age*, 18
124. Kōbako, oval. The entire surface, inside and outside, decorated with maple leaves in various tones of gold lacquer in low relief. $4\frac{1}{4}'' \times 3\frac{1}{4}'' \times 2''$, ... 18
125. Small round Kōgō. Decoration, chrysanthemums in hira-makiye on nashiji,
signed *Hōkio Komin*, 19
126. Kōbako. Black lacquer (with tray); decorated with autumn flowers and butterflies in gold, silver, and colours. The tray decorated with a mountain landscape in taka-makiye (with red under gold) and togidashi; inside, nashiji. $7'' \times 3\frac{3}{4}'' \times 4\frac{1}{4}''$, ... 18
127. Saka-zuki, richly decorated with carp and waterfall in taka-makiye, hirakane, and kirikane, on a vermilion ground. Diameter, $7''$, ... 18
128. Square Kōbako with tray. Tsuishu and Tsuikoku lacquer, carved in high relief. Red diaper ground overlaid with black lacquer, over this again red. Incrustation of gold and silver, butterflies, Chinese pheasant, and chrysanthemum flowers. The tray of gold lacquer of various shades. $8'' \times 5\frac{3}{4}'' \times 4''$, ... 19
129. Kōbako. In the shape of two intersecting square boxes. Decoration, one section an elephant in gold and colour with background of oki-birame, the other a sunflower in gold; the sides, leaves and Hōwō in togidashi; inside, autumn leaves floating on a stream in gold, colours, and inlaid shell, ... signed and seal *Chōshun*, 19
130. Kōbon. Hexagonal, with dragons in gold lacquer by Harui, the centre of ivory encrusted with flowers, &c., in high relief and shell by Shibayama. $11'' \times 10\frac{1}{2}''$, ... 19
131. Chatsubo, melon shape, in brown lacquer, lined with black, ... 18
132. Jūkōgo, in two divisions, with a tray. Decoration, birds on the sea-shore in taka-makiye. $3\frac{1}{2}'' \times 2\frac{1}{2}'' \times 2\frac{1}{2}''$, ... 19
133. Hexagonal Kōgō. Gold lacquer of various kinds. Decoration, landscapes; inside, a tray similarly decorated and three smaller perfume-boxes, diamond shape, with various designs in fine togidashi, and decorated inside and underneath with circular inlay of gold and silver-foil to imitate sharkskin. Diameter, $4\frac{1}{2}''$, ... 19
134. Small fan-shaped Kōgō in gold lacquer, decorated with pine cones, ... 19

135. Kōbako, oblong, decorated with iris and dianthus in gold lacquer and colours, on kinfunji; the tray an autumn landscape and deer; inside, nashiji specked with gold. $4\frac{1}{2}'' \times 3\frac{1}{4}''$, ... 19
136. Kōbako. Decoration, in gold and coloured lacquer, and incrustation of ivory on a plain gold ground (kinji), children playing; the sides, a creeping plant in togidashi, kirikane, and inlaid shell. $4'' \times 3\frac{1}{4}''$, 19
137. Kōbako in gold lacquer. Decoration, Kwannon and attendants; on the sides, medallions in various devices on kinfunji; on the tray, a toilet cabinet, curtain and vase in gold and coloured lacquer. $4\frac{1}{2}'' \times 3\frac{1}{2}''$, 19
138. Small Kōbako, fan shape, with tray. Decoration, a flight of chidori in gold on nashiji, ... 19
139. Kōbako in gold lacquer. Decoration, a suspended lantern, a dress and flowers; the tray inside is decorated with a blind and kusudama; the sides, a stream and dwarf-flowering plants. $4\frac{3}{4}'' \times 3\frac{1}{2}''$, 19
140. Bon. Decoration, butterflies and kiku flowers in hira-makiye, with pearl inlaid on a ground of gold (kinji). $8\frac{3}{4}'' \times 7''$, 18
141. Bon. Decoration, a river-boat with passengers, in hira-makiye and togidashi on a black ground. $12'' \times 8\frac{1}{2}''$, 18
142. Jūbako in four divisions, in rough, dull brown lacquer, with branches of plum tree in relief, and slight inlay of shell. $5\frac{1}{2}'' \times 5\frac{1}{2}'' \times 6\frac{1}{2}''$, 18
143. Round cha-iré. Zonsei lacquer, with mokume ground, inlaid with chrysanthemums and butterflies in colour. Height, $2\frac{1}{2}''$, signed *Sonsei*, 19
144. Three Sakazuki. Decoration, the Storm Dragon in black and gold lacquer; underside, vermilion. Diameter, $4\frac{3}{4}''$, signed *Hōsensai Rinbō*, 19
145. Square Kōbako. Togidashi lacquer in various metallic shades, to represent water, on which are painted two mandarin ducks, and scattered cherry blossom in white, and coloured lacquer in low relief; inside, a trailing plant in two shades of gold on black. $4'' \times 3\frac{1}{2}''$,
probably by *Tatsuki Takahiro*, 19
146. Kōgō. Decorated with the Kiku crest in black outline, on a ground of gold; inside, nashiji, 18
147. Oblong box containing various implements for the perfume-game. Decoration, branches of maple in taka-makiye, on a ground of black. $12'' \times 8'' \times 5''$, 19
148. Small Kōgō in solid Tsuishu lacquer, carved in high relief, 18
149. Box (probably to contain articles for the Cha-no-yu). On the lid is a makimono, with a figure of Benkei in relief in metal-work; the surface is decorated with a carved lacquer ground; on the sides are pine-cones, needles, and leaves in metal and lacquer, a band of gold lacquer in diapers surrounds the box; inside, fine nashiji. $9\frac{3}{4}'' \times 6'' \times 6\frac{1}{4}''$,
metal-work signed *Otsuriuken Miboku (Shōzui)*, 18
150. Kōdansu, with three drawers, one containing thirteen boxes, twelve round and one oblong, for incense, in gold lacquer. Decoration, views of the upper stream of the Yoshino river, famous for the flowering cherry trees; in lacquer of hira-makiye and taka-makiye, the cherry blossom inlaid in gold and silver; inside, fine nashiji. The mounts silver. This piece formerly belonged to one of the Tokugawa. $9'' \times 5\frac{3}{4}'' \times 6\frac{1}{2}''$, *early* 18
151. Small Kōdansu. Decoration, various subjects in gold lacquer on fan-shaped panels on nashiji. $4\frac{1}{4}'' \times 2\frac{3}{4}'' \times 3''$, 18

152. Small Kōgō, shape of melon. The leaves in high relief overlapping the fruit; the fruit in fine gold togidashi; the stem in coral; inside, nashiji, ... 18
153. Box in gold lacquer, in two sections, the upper one forming a tray. Decoration, Chinese landscapes and the Tokugawa crest in taka-makiye and hira-makiye, in various shades of gold, and gold-foil on fine nashiji; inside, nashiji. $9\frac{1}{2}'' \times 6\frac{1}{2}'' \times 5''$, ... *early* 18
154. Jūkōgo in two divisions, in gold lacquer. Decoration, maple branches over a stream; inside, nashiji. $4\frac{3}{4}'' \times 3\frac{3}{4}'' \times 3''$, ... 19
155. Small round Kōgō. Decoration, a wreath of flowers in togidashi and hira-makiye; inside, plain gold, ... 17
156. Sagé-ju, the outer case in plain wood. The Jūbako and saké-holder in black lacquer, decorated with a blind, iris and birds in gold and coloured lacquer. Inside the Jūbako are three Ko-bon same decoration. The chōshi in silver, engraved with conventional floral design. $10\frac{3}{4}'' \times 5'' \times 9\frac{1}{4}''$, ... 18
157. Suzuri-bako. Decoration, autumn flowers in taka-makiye and hirakane, with inlay of shell on black ground; inside, the new moon in silver, a stream, and plants in gold lacquer and inlaid shell on a ground of hirakane, ... signed *Shunshō*, 18
158. Two Suzuri-buta. Decoration, vegetables in togidashi lacquer of gold on black. $11'' \times 11''$, probably by *Shunshō*, 18
159. A small box decorated with Kiku crest in gold, containing a skeleton in ivory, ... 19
160. Model of a metal mirror; on one side is a square panel, decorated with flowers and insects in relief in black lacquer, on a brown ground imitating metal. On the ground, in cloisonné lacquer, is the hōwō with other designs in colour. The handle is in carved ivory. probably by *Zeshin*, 19
161. Suzuri-buta. Decoration, a cap used in one of the Nō dances, and a bow and arrows in gold and coloured lacquer, shell and lead. The rim in metal; the outer sides have cherry blossom in gold and inlaid shell. $10'' \times 13''$, ... seal *Hōshuku (Kōrin)*, 17
162. Suzuri-bako, black lacquer. Decoration, a falcon on a pine tree in gold and silver, the bird in taka-makiye, the tree in togidashi; inside, sparrows in togidashi, probably by *Shiomi Masanari*, 18
163. Kōbako. Decoration, a circular device of Karashishi, scrolls of leaves, and the sacred treasures in gold lacquer on a ground of hirakane; inside the lid, a peach in colours and gold of taka-makiye on nashiji. $6\frac{1}{4}'' \times 4\frac{1}{2}'' \times 3\frac{3}{4}''$, ... 18
164. Bon. Decoration, hares in panels in gold lacquer, on a ground of diaper in polished black, on dull lacquer, imitating leather. $9'' \times 7''$, ... signed *Kichōsai*, 18
165. Kōbako, diamond shape, okiguchi of silver, gold and silver lacquer and colours; butterflies in hira-makiye and inlaid shell. $7'' \times 4''$, ... 19
166. Kōbako in black lacquer. Decoration, Kanzan and Jittoku in gold and colours. $8\frac{1}{2}'' \times 6\frac{1}{4}''$, signed *Kwanshōsai Tōyō*, 18
167. Small box, thinly lacquered and inlaid with shell, to imitate a butterfly, ... 19
168. Jūkōgō in three divisions. Decoration, Kiku flowers and Tokugawa crest in gold lacquer on a ground of black, ... 18
169. Suzuri-buta. Decoration, Nō dancer in gold and colours of togidashi lacquer, and inlaid with shell. Inscribed, "Painting of Sesshō." $11'' \times 11\frac{1}{2}''$, ... 18

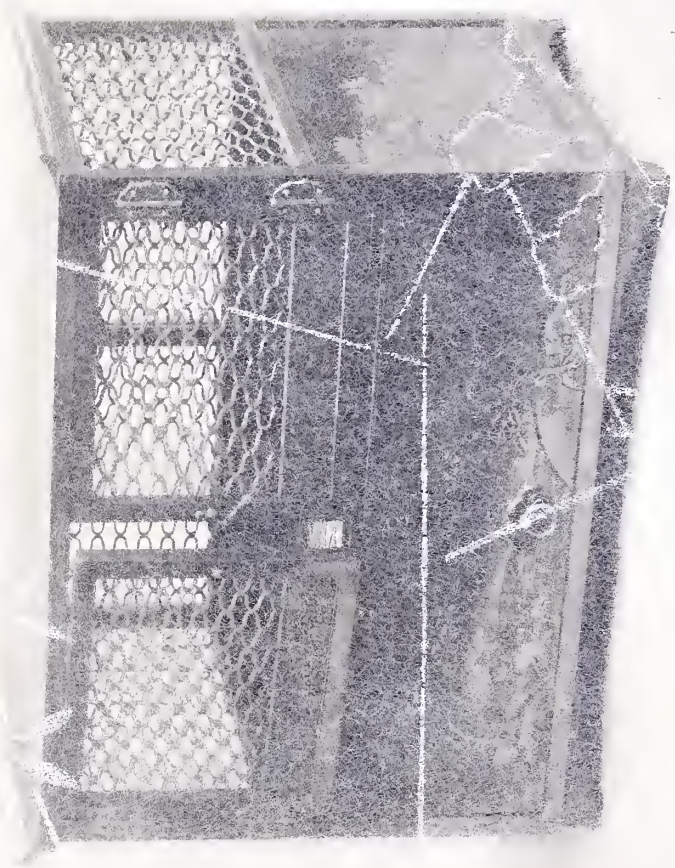


152. Small Kōrō, shape of melon. The leaves in high relief overlapping the fruit; the fruit in fine gold togidashi; the stem in coral; inside, nashiji. ... 18
153. Box in gold lacquer, in two sections, the upper the forming a ... decoration, Chinese landscapes and the To-ōgawa crest in taka-makiye and hira-makiye, in various shades of gold, and gold-fish on fine nashiji; inside, nashiji. $9\frac{1}{2}'' \times 6\frac{1}{2}'' \times 5''$, ... early 18
154. Jukōgō in two divisions, in gold lacquer. Decoration, maple branches over a stream; inside, nashiji. $4\frac{1}{2}'' \times 3\frac{1}{2}'' \times 3''$, ... 19
155. Small round Kōrō. Decoration, a wreath of flowers in togidashi and hira-makiye; inside, plain gold, ... 17
156. Sagé-ju, the outer case in plain wax. The Jūbako and sake-holder in black lacquer, decorated with a blind, iris and buds in gold and coloured lacquer. Inside the Jūbako are three Ko-bon same decoration. The lid in silver, engraved with conventional floral design. $10\frac{3}{4}'' \times 5'' \times 9\frac{1}{2}''$, ... 18
157. Suzuri-bako. Decoration, autumn flowers in taka-makiye and hirakane, with inlay of shell on black ground; inside, the new moon in silver, a stream, and plants in gold lacquer and inlaid shell on a ground of hirakane, ... signed *Shunshō*, 18
158. Two Suzuri-bata. Decoration, vegetables in togidashi lacquer of gold on black. $11'' \times 11''$, ... probably by *Shunshō*, 16
159. A small box decorated with Kiku crest in gold, containing a skeleton in ivory, ... 19
160. Small box, metal inlay on one side is a square panel, decorated with flowers and insects in ... lacquer, on a brown ground imitating metal. On the ground, in cloisonné ... with other designs in colour. The handle is in carved ivory. ... probably by *Zeshin*, 19
161. ... Decoration, a cap used in one of the Nō dances, and a bow and arrows in gold ... lacquer, shell and lead. The rim in metal; the outer sides have cherry ... inlaid shell. $10'' \times 13''$, ... seal *I'ōshuku (Kōrin)*, 17
162. ... lacquer. Decoration, a falcon on a pine tree in gold and silver, the bird ... the tree in togidashi; inside, sparrows in togidashi, ... probably by *Shiomi Masanari*, 1
163. ... Decoration, a circular device of Karashishi, scrolls of leaves, and the sacred ... gold lacquer on a ground of hirakane; inside the lid, a peach in colours and ... gold and silver lacquer and colours; ... in ... hira-makiye and inlaid shell. $7'' \times 4''$, ... 16
164. ... Decoration, horses in panels in gold lacquer, on a ground of diaper in polished black, ... lacquer, imitating leather. $9'' \times 7''$, ... signed *Kichōsai*, 18
165. ... diamond shape, okiguchi of silver, gold and silver lacquer and colours; ... hira-makiye and inlaid shell. $7'' \times 4''$, ... 16
166. ... black lacquer. Decoration, Kanzan and Jikoku in gold and colours. $3\frac{1}{2}'' \times 6\frac{1}{2}''$, ... signed *Kwanshōsai Tōyō*, 18
167. Small box, thorny ... and inlaid with shell to imitate a butterfly, ... 19
168. Jukōgō in three divisions. Decoration, Kiku flowers and Toku, and a crest in gold lacquer on a ground of black, ... 18
169. Suzuri-bata. Decoration, Nō dancer in gold and colours of togidashi lacquer, and inlaid with shell. Inscribed, "Painting of Sesshō" $11'' \times 11\frac{1}{2}''$, ... 18



I. 220.

170. Kōbako in gold lacquer. Decoration, two quails in togidashi, and lespedeza plant in hira-makiye and togidashi. $8\frac{1}{4}'' \times 6\frac{1}{2}'' \times 3\frac{3}{4}''$, by *Harui of Kyōto*, 19
171. Kōbako. A bird on camelia tree, in raden. The rim and mounts in silver, inside nashiji. $3'' \times 2\frac{3}{4}''$, probably by *Somada of Toyama*, 19
172. Fūbako. Black lacquer. Decoration, Equisetum, inlaid in shell (raden). $8\frac{3}{4}'' \times 3''$, 18
173. Suzuri-bako in black lacquer. Decoration in togidashi. Two Chinese figures; from a painting by Tanyu; inside clouds of nashiji, signed and seal *Shunshō*, 18
174. Kōbako, with sides sloping outwards. Decoration in lacquer of various colours; the lid an embroidered cover hanging in folds. $7'' \times 5'' \times 4''$, signed *Zeshin*, 19
175. Cabinet forming MS. and writing-box in wood, roughly carved and thinly lacquered. A sunk panel on the lid decorated with plum tree in blossom, in gold and silver on a polished black ground, from a design by Sō-Shiseki; inside the lid a branch of bamboo across the moon, in hira-makiye. $15'' \times 8'' \times 4\frac{1}{2}''$, signed *Koma Yasutada*, 19
176. Figure of Saigō, a wandering priest, in Kamakura lacquer. Height, $12\frac{1}{4}''$, 17
177. Figure of Shachihoko (dolphin). A model of one of the golden finials on Nagoya Castle, in Kamakura lacquer. Height, $12''$, 17
178. Round Kōgō in Surihigashi lacquer. Decoration, a butterfly incised. Diameter, $3\frac{3}{4}''$, 17
179. Oblong cabinet with drawers—probably for a doctor to keep his drugs in—richly mounted with silver. On the top a landscape with a Chinese figure-subject in gold and red togidashi, on a ground of fine dusted gold. The front and sides of lacquer to imitate shibuichi, with an inlay of shakudō; at the same time imitating a sumi-ye (Chinese-ink drawing) of the Kano school. Size, $15'' \times 9\frac{3}{4}'' \times 7\frac{1}{2}''$, 17
180. Small Kōbako in Kamakura lacquer, shaped like the head of a priest, 17
181. Saké vessel. A gourd lacquered in Tsuikoku lacquer, carved with a flowing plant design, ... 18
182. Figure of a Buddhist deity in wood, thinly lacquered in colours, 17
183. Figure of Daikoku on rice bags, carved in wood, and roughly lacquered in brown and red. Height, $5''$, 18
184. Suzuri-bako. Black lacquer. Decoration, basket of flowers, in high relief, in Tsuishu lacquer, the edges in chinkinbōri (Asa-no-ha pattern). Inside, hōwō and kirin in chinkinbōri on a gourd-shaped panel, signed *Yōsei*, 18
185. Small Kōbako, shape of charm-bag (mamori bukuro), in gold lacquer, decorated with storks, the string in ivory, signed *Tsuya*, 19
186. Pair of small vases in fine encrusted work, flowers and birds in shell and ivory on gold ground. Height, $4\frac{1}{4}''$, 19
187. Two Kōgo. Decoration, chrysanthemums in gold, silver, and coloured lacquer, forming a background, with butterflies, cranes, and insects encrusted in shell. $4'' \times 3\frac{1}{2}''$, 19
188. Hanaiké in pottery lacquered (Toyosuke Raku-yaki). (Toyosuke first introduced lacquer decoration on pottery.) Decoration, poppies encrusted in shell and lead, and lacquered in gold and colours, on a rough ground of black lacquer. Height, $6\frac{1}{2}''$, by *Minchu of Tōkyō*, 19
189. Bon. Gold lacquer on metal; decoration, kingfishers and flowering plants in relief, a stream in togidashi. $10\frac{1}{2}'' \times 7\frac{1}{2}''$, signed and seal *Harui*, 19
190. Pair of Hanaiké; decoration, flowers and birds in panels, incrustated in shell and ivory on a gold ground; between the panels diapers in hira-makiye. Height, $11\frac{1}{2}''$ in., 19

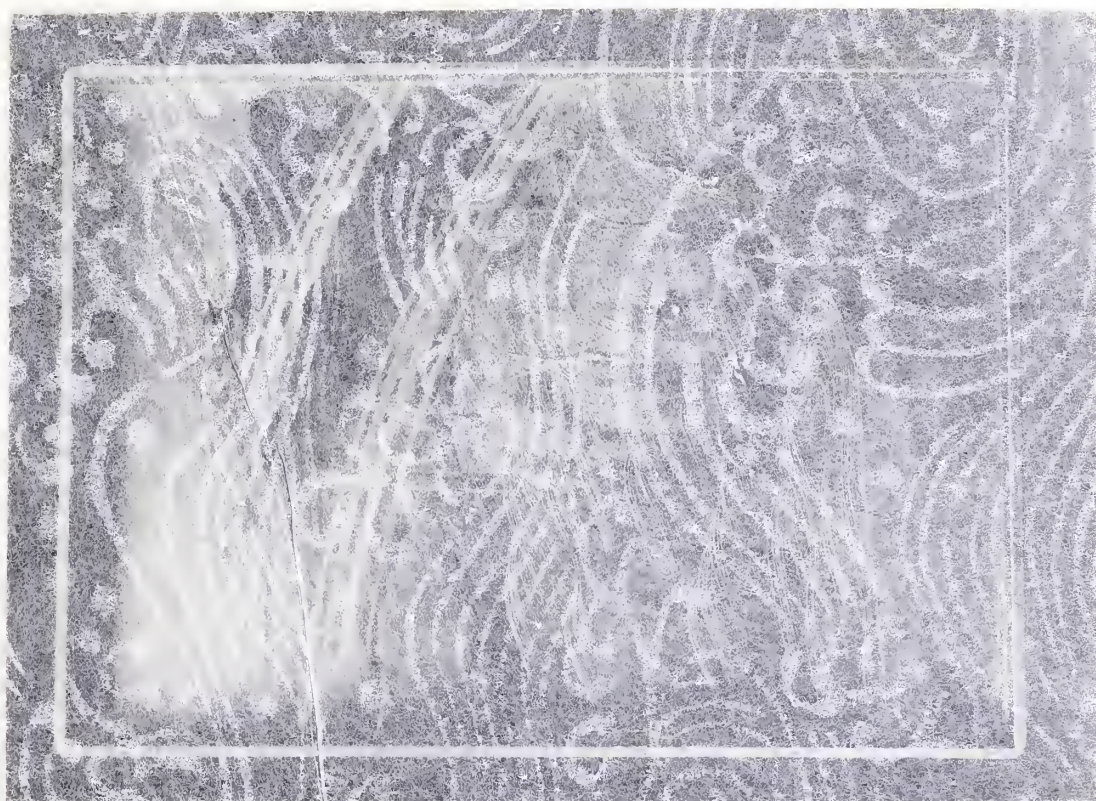


191. Ben, black lacquer; decoration, a landscape in togidashi. $10\frac{1}{2} \times 10\frac{1}{2}$, ... 19
192. Saké kettle in red, chocolate, and black lacquer, a portion of the surface grooved, a slight decoration of a stream and flowers in gold lacquer, ... 19
193. Small Jūkogo, in three divisions, in black lacquer, the lining in nashiji, ... 18
194. Kōgō, shape of two clam shells facing each other, in gold lacquer. Decoration, Mikado's carriage under a cherry tree and other designs in various styles. $5\frac{1}{2} \times 3$, ... 19
195. Domburi in tsumagi-lacquer. Diameter $7\frac{1}{2}$, ... 18
196. Kōdatsu, Tōgashi lacquer, decorated with leaves and flowers floating on a stream, with panels of ivory carved in relief to illustrate passages from the life and travels of Wasōhei. $8\frac{1}{2} \times 5 \times 7\frac{1}{2}$, ... 19
197. Dui (small, black lacquer), inlaid with small pieces of awabi shell (aogai) in Chinese style. Diameter, $1\frac{1}{2}$, ... 18
198. Model of daimio's travelling box. The ground is canvas, thinly coated with red lacquer; a cloth partly covers it; this is in relief, in red, and decorated with the Arima crests. $4 \times 3 \times 5$, ... 18
199. Kōbon in ebony, with flowers and insects in taka-makiye on a mixed ground of finely powdered egg-shell and colour. Diameter, $6\frac{1}{2}$, ... 19
200. Kōbako with inside tray. Decoration outside, flowers and insects in various kinds of gold and coloured lacquer, and encrustation of shell; inside the lid, a stream in togidashi, nanten plant in taka-makiye, its life encrusted in shell; on the tray, flowers and butterflies, all on nashiji ground. $6\frac{1}{2} \times 4\frac{1}{2} \times 2\frac{1}{2}$, ... 19
201. Oval box, with a lid of bamboo. Decoration, moon (silver lacquer) and hagi plants in taka-makiye, on black ground; inscribed, "After design of Hōitsu." $17 \times 12\frac{1}{2}$, signed Yōyūsai, ... 19
202. Kōbako in black lacquer, coated with red lacquer, yam plants being metamorphosed into octopi, the figures of the farmers, who are running away, leaving their tools; crabs and a clam are represented on the box. Height, $5\frac{1}{2}$, ... 18
203. Kōbako in black lacquer, the lid in togidashi, diapers and medallions, in two kinds of gold and red and gold poudré ground; inside, nashiji. The figure of Amida (Amitābha) seated under a camphor tree (*Cinnamomum camphora*), from the ruined temple of Hise, in the province of Yamato. Below the figure, in six compartments, are Buddhist relics (hōrei), chiefly quartz pebbles, covered with a plate of rock crystal, ... 18
204. Square Kōgō in black polished lacquer, decorated with camelia flowers in red and silver lacquer; inside, silver togidashi, with specks of gold. 3×3 , ... 18
205. Fūbako. Decoration, in gold lacquer and gold-foil; fans, on white verses are inscribed, on a chequered ground; inside, nashiji. $9 \times 3\frac{3}{4} \times 2\frac{1}{4}$, ... 18
206. Hexagonal box. Tōgashi lacquer, carved with Hōwō and chrysanthemums on a red diaper ground, arabesques of the same; inside, convolvulus, peony, and butterflies in gold lacquer, on a ground of hirabane. $4 \times 1\frac{1}{2}$, ... 18
207. Small square Kōgō. Decoration, iris in gold lacquer and shell on mokumé ground, the lining in kioji, ... 18
208. Kōgō. Decoration chrysanthemums and waves in taka-makiye and hira-makiye; inside, nashiji, ... 18



209. Taki-gara-ire (ash-holder for perfume game). Decoration, a landscape in gold lacquer on black ground; inside lined with metal, 18
210. Small square Kōgō; decorated all over outside with convolvulus in hira-makiye on nashiji; inside, ferns on nashiji, 18
211. Pair of small Hanaiké, gourd shape, in gold lacquer, with metal lining, with a decoration of butterflies in gold and black lacquer, signed *Shōkwa*, 19
212. Kagami-bako (mirror case); decorated inside and outside with the nanten tree and berries, in gold and silver lacquer, on fine nashiji; okiguchi of lead. Diameter, $5\frac{1}{2}$ ", 18
213. Suzuri-bako, in polished black lacquer, decorated with a stone water vessel and creeping plant in hira-makiye and togidashi of gold and colour. Inside, a feather brush and shell-box for perfumes, on nashiji, 18
214. Jūbako, three divisions. Decoration, on the lid, Chinese landscape in gold lacquer; on the sides, medallions of cloud on a ground of gold lattice pattern on black, inside nashiji. $4\frac{1}{4} \times 3 \times 4$ ", 18
215. Suzuri-bako in togidashi lacquer, decorated with chrysanthemums on black ground. Inside, cedar trees, with a female's dress hanging on a branch, and on this is inscribed a line of poetry, the background nashiji, probably by *Shiomi Masanari*, 18
216. Small Kōgō, containing a tray and three smaller boxes. Decoration, branches of plum blossom in taka-makiye, and inlaid gold, silver, coral, and shell, on powdered gold ground, ... 17
217. Small Kōgō, fan-shape. Decoration, toy dogs in gold lacquer, inlaid coral, shell, silver, and gold, on powdered gold ground, 17
218. Kōdansu, with three drawers. Decoration, autumn plants and butterflies in gold, silver, inlaid shell, and colours (partly in togidashi), on a ground of dusted gold on black lacquer, mounts in silver chased. $13\frac{1}{4} \times 8 \times 9$ ", 18
219. Kōbako in black lacquer, decorated with a spinning-wheel in hira-makiye. $6\frac{1}{2} \times 5\frac{3}{4} \times 5$ ", signed *Shunshō*, 18
220. Suzuro-bako, black lacquer. Decoration, a cock in taka-makiye of gold and colour. Inside, sparrows and bamboo in gold and colour on nashiji, signed *Jokasai*, 18
221. Kōdansu, containing two drawers, a tray, and six small boxes. Decoration in gold lacquer, landscape with waterfall; the upper portion is like a cage, and is surrounded with perforated silver-work in panels; probably by Kajikawa Kujiro. $8 \times 5 \times 6$ ", *early* 18
222. Kōdansu with five drawers (from a Portuguese collection); decorated with freely drawn foliage, flowers, and fruit inlaid with mother-of-pearl (raden); contemporary mounts in silver; period of Ashikaga Yoshimasa. $8\frac{1}{4} \times 7\frac{1}{4} \times 6$ ", 15
223. Square box, black lacquer. Decoration, bold design of flower and leaves in raised gold lacquer and incrustation of shell and lead in the style of Kōrin, on a black ground imitating metal. $7\frac{1}{4} \times 7\frac{1}{4}$ ", signed *Sōzan*, 18
224. Bon. Decoration in togidashi of gold and colours, on a black ground. Women beating linen. $13\frac{1}{4} \times 9\frac{1}{2}$ ", 19
225. Ryōshi-bunko. Decoration, two men in a boat cutting rushes, in green, gold and silver lacquer, on a black ground dusted with gold; the moon (in silver) reflected on the water. Inside the lid, a willow tree on a river bank, a bridge and mountains in the distance in inlaid gold, gold and green lacquer on a ground of kinji and nashiji; the inside, clouds in hirakane and fine nashiji. Size, $17 \times 12\frac{3}{4} \times 5\frac{3}{4}$ ", probably by *Koma*, *early* 18

226. Suzuri-bako, the companion piece to Ryoshibunko (No. 225), with similar decoration, ...
227. Sagé-ju. The outer case black lacquer to imitate leather, lined with oki-birame of silver and gold. The jūbako in two divisions, decorated in chequers of gold and silver nashiji; on these are the sacred treasures in gold lacquer. Inside, silver oki-birame. $4\frac{1}{2}'' \times 4'' \times 5''$, ... 18
228. Two trays in togidashi lacquer. Decoration, cranes in a marsh, in gold on black. $11'' \times 7\frac{1}{2}''$, 18
229. Kodansu with three drawers and sliding front, lacquered in dull brown lacquer to imitate bronze-casting, uneven surface, and various designs in relief. This piece is attributed to the wife of Kōrin; a similar piece is in the Museum, Uyéno Park, Tōkyō, ... 17
230. Bon. Decoration, a stream in togidashi, with cranes in silver and gold hira-makiye on a black ground. $13\frac{1}{2}'' \times 10\frac{1}{4}''$, ... 18
231. Bon, black lacquer. Decoration, ducks in stream in gold togidashi. $15\frac{1}{2}'' \times 11''$.
probably by *Shunshō*, 18
232. Kōbako, black lacquer. Decoration, insects in taka-makiye, and ferns in gold togidashi. $4\frac{1}{2}'' \times 3\frac{1}{2}''$, ... 19
233. Round kōbako in black lacquer; decorated inside with ferns in low relief in gold lacquer. Diameter, 5'', ... 18
234. Kōro, black lacquer, with pierced silver cover. Decoration, a ferry-boat and passengers in togidashi of gold and colours, ... signed *Shiomi Masanari*, 18
235. Kōbako. Decoration, a cat, in pottery, playing with a bamboo blind in gold and coloured lacquer. $3\frac{3}{4}'' \times 3\frac{1}{2}''$, ... signed *Kenya*, 19
236. Octagonal box, lacquered in style of Zonsei. Decoration, Buddhist subjects; inlaid in colours, gold and shell on a green ground; inside, shells and seaweed in gold and silver lacquer, and inlaid awabi shell. $10\frac{3}{4}'' \times 8'' \times 4\frac{1}{2}''$, ... 18
237. Fūbako, black lacquer. Decoration, plum branches in gold. From a branch are suspended Shikishi (used for poetical inscriptions); forming a panel, on which are flowers in fine togidashi. Inside, pine trees in taka-makiye on nashiji. $9\frac{1}{2}'' \times 3\frac{1}{2}''$, ... 18
238. Three Saka-zuki. Decoration, chrysanthemum in gold-foil, gold lacquer, and inlaid shell on vermilion ground, ... signed *Shōmosai*, 18
239. Saka-zuki, vermilion lacquer. Decoration, the sun rising over the sea, in gold and silver. Diameter, 6'', ... signed *Sunsai*, 18
240. Saka-zuki. Decoration, landscape, with a feather dress hanging on a pine tree in gold-foil and gold lacquer on vermilion,¹ ... signed *Kwakujusai Moritsugu*, 18
241. Jūbako in shape of a tea-jar, in three divisions, lacquered to imitate pottery (the black glaze overflowing on to the red paste), and decorated with diapers in gold on brown and black grounds. Height, 13'', ... 18
242. Chatsubo; shape of persimmon fruit, in dark red lacquer, ... signed *Michiyuki*, 19
243. Round Kōbako. Decoration, wheels in water in inlaid shell on black ground; style of Kwōrin. Diameter, 4'', ... 19
244. Suzuri-bako in fine taka-makiye lacquer; decorated both inside and outside with scenes on Lake Biwa, ... 17
245. Plaque. Decoration, pigeons on a cherry tree overhanging waterfall, in gold lacquer and inlaid shell on a black ground. Size, $39'' \times 27''$,
signed (encrusted work) *Shibayama* (lacquer) *Hōgisai*, 19



223. Suzuri-bako, the companion piece to Ryoshikunko (No. 222), with similar decoration, ..
227. Sagé-jo. The outer case black lacquer to imitate leather, lined with oki-birame of silver and gold. The fūbako in two divisions, decorated in chequers of gold and silver nashiji; on these are the same flowers as in gold lacquer. Inside, silver oki-birame. $4\frac{1}{2}'' \times 4'' \times 5''$, ... 17
228. Two trays in togidashi lacquer. Decoration, cranes in a marsh, in gold on black. $11'' \times 7\frac{1}{2}''$, 18
229. Kodansu with three divisions in shining front, lacquered in dull brown lacquer to imitate bronze-carving, one for panels and various designs in relief. This piece is attributed to the wife of Kōrin; it should probably be in the Museum, Uyeno Park, Tōkyō, ... 18
230. Box. Decoration, a crane in togidashi, with cranes in silver and gold hira-makiye on a black ground. $11\frac{1}{2}'' \times 10\frac{1}{2}''$, ... 18
231. Box, black lacquer. Decoration, cranes in stream in gold togidashi. $15\frac{1}{2}'' \times 11''$, ... probably by *Shunshō*, 18
232. Kōbako, black lacquer. Decoration, insects in hira-makiye, and ferns in gold togidashi. $4\frac{1}{2}'' \times 4\frac{1}{2}''$, ... 18
233. Round Kōbako in black lacquer; decorated inside with flowers in low relief in gold lacquer. Diameter, 6'', ... 18
234. Kōbō, black lacquer, with pressed silver cover. Decoration, a ferry-boat and passengers in togidashi of gold and colours. ... signed *Shōri Masanari*, 18
235. Kōbako. Decoration, a cat in pouter, silver and a crane in gold and coloured lacquer. $4\frac{1}{2}'' \times 4\frac{1}{2}''$, ... signed *Kenya*, 18
236. Octagonal box lacquered in gold. Decoration, a landscape in silver and gold, inlaid in colours, gold and shell on a green ground, and a landscape in silver and gold and silver lacquer, and inlaid awabi shell. $4\frac{1}{2}'' \times 4\frac{1}{2}''$, ... 18
237. Fūbako, black lacquer. Decoration, a landscape in silver and gold, inlaid in colours, and a landscape in silver and gold, inlaid in colours, and a landscape in silver and gold, inlaid in colours. ... 18
238. Three Kōbako. Decoration, a landscape in silver and gold, inlaid in colours, and a landscape in silver and gold, inlaid in colours, and a landscape in silver and gold, inlaid in colours. ... signed *Shōmosai*, 18
239. Saka-zuki, varnished lacquer. Decoration, a landscape in silver and gold, inlaid in colours, and a landscape in silver and gold, inlaid in colours, and a landscape in silver and gold, inlaid in colours. ... signed *Sunsai*, 18
240. Saka-zuki. Decoration, a landscape in silver and gold, inlaid in colours, and a landscape in silver and gold, inlaid in colours, and a landscape in silver and gold, inlaid in colours. ... signed *Kwakujusai Moritsugu*, 18
241. Kōbako in shape of a teapot, in three divisions, lacquered to imitate pottery (the black glaze overflowing on to the red parts), and decorated with diapers in gold on brown and black grounds. Height, $18\frac{1}{2}''$, ... 18
242. Chatsubo; shape of persimmon fruit, in dark red lacquer, ... signed *Michiyuki*, 19
243. Round Kōbako. Decoration, wheels in silver and inlaid shell on black ground, style of Kōrin. Diameter, 4'', ... 19
244. Suzuri-bako in fine varnished lacquer, decorated both inside and outside with scenes on Lake Biwa, ... 17
245. Plaque. Decoration, a landscape in silver and gold, inlaid in colours, and a landscape in silver and gold, inlaid in colours, and a landscape in silver and gold, inlaid in colours. ... signed (encrusted work) *Shibayama (lacquer) Hōgisai*, 19



L. 226 Japon



L. 227 Japon



246. Fūbako, in gold lacquer of various kinds, richly decorated. A stream, iris plants in flower, and rocks, inside fine nashiji. $20\frac{1}{4}" \times 5" \times 4\frac{1}{4}"$, probably by *Kajikawa*, 18
247. A panel of black lacquer decorated with a Nō dancer in low relief in pottery, enriched with coloured lacquer and gold, signed *Haritsu* (Ritsuo), aged 77, seal *Kwan*, 17
248. Katana-kaké (sword-stand), in gold lacquer. Decoration, plum blossom, probably by *Kajikawa*, early 18
249. Bundai (stand for books or rolls), in gold lacquer of various taka-makiye styles on nashiji. Subject, a landscape with a bridge, and mountains in the distance, the moon in silver. Size, $23\frac{1}{2}" \times 14"$, 18
250. Kōgō. Shape of a bean in olive-coloured lacquer, with a beetle in relief in polished black lacquer. $4" \times 2\frac{1}{2}"$, signed *Zeshin*, 19
251. Fūbako, black lacquer; a silver address-plate on the lid; inside decoration, waterfalls and cherry tree laden with blossom in gold and silver lacquer. Nuno-biki (a waterfall near Kobé) is written in silver characters; the cord fastener in silver is formed of the character kazé (wind). $10" \times 4" \times 3"$, 19
252. Saka-zuki. Decoration, cray fish and minnows in black and silver lacquer on dark-coloured ground. Diameter, $8\frac{1}{2}"$, 19
253. Kōbako, in gold lacquer. Decoration, a bed of iris. The flowers encrusted work of shell; the planks for walking on in lead; the leaves in taka-makiye, the border of panel forming lid in rich oki-birame. Inside, gold lacquer specked with bright gold. $5" \times 3\frac{1}{2}" \times 2\frac{1}{2}"$, ... 19
254. Kōbon. Decoration, a river scene in gold lacquer, with silver and gold wire inlaid. $8" \times 6\frac{1}{2}"$, 17
255. Kōbako, the ground inlaid with small pieces of awabi shell (aogai), and decorated with flowers in taka-makiye. $6\frac{1}{2}" \times 4" \times 3\frac{3}{4}"$, 18
256. Small square Kōgō, black lacquer. Decoration, wreaths of flowers in hira-makiye; inside, nashiji, 18
257. Small Kōgō, decoration, plum blossom in gold on a ground of black; inside, nashiji, ... 18
258. Saké kettle in olive-coloured lacquer; decorated with a circular design (shippō), in gold and coloured lacquer and inlaid shell. Height, $4"$, signed *Zeshin*, 19
259. Suzuri-bako. A flat decoration of chrysanthemums in gold lacquer on nashiji; inside, hira-kane, 18
260. Suzuri-bako, black lacquer.¹ Decoration in dark-coloured lacquer, in high relief, on a black ground, consisting of:—1. An ink-stone inscribed "Kōro-kwan," residence of the Chinese and Korean Embassies; a copy, probably, of a celebrated object. 2. A brush-holder, inscribed "Muchūan," a studio name of Ritsuo. 3. An old circular slab of Chinese ink, with signature of Ritsuo, seal Kwan, and date eleventh year of Kyōhō (1726); inside, two storks in gold, silver, and coloured lacquer, on nashiji, by *Ritsuo*, 17
261. Jūbako, in three compartments; decorated with irregular-shaped panels of various designs and styles of lacquer, in gold, silver, and colours. $6" \times 4" \times 6\frac{1}{4}"$, signed *Koma Kiuhaku*, 18
262. Bundai. Decoration, cherry-tree in flower by a stream, tortoise and storks finely encrusted in mother-of-pearl, tortoise-shell, &c., with gold lacquer in taka-makiye, hira-makiye, togidashi, and kirakane, on a black ground, dusted with gold, representing mist, mounts in silver. Size, 25 in. \times 14 in., by *Shibayama*, 19
263. Suzuri-bako. Companion piece to No. 262, with all fittings complete,
264. Suzuri-bako in Tsuishu lacquer; hōwō bird and kiri tree carved on a ground of diapers, ... 19

265. Suzuri-bako, shape of kinono sleeve, decorated with landscapes in circular panels and a scroll design in gold lacquer on black, 18
266. Suzuri-bako. Decoration, taka-makiye on nashiji, two karashishi; inside, geese flying over the sea, 18
267. Suzuri-bako. Decoration, in gold lacquer of various styles on nashiji, a peacock and hen on a rock by the sea-shore, the moon in silver; inside, a river scene and flight of birds, ... 17
268. Suzuri-bako, black lacquer with indented surface. Decoration, a pine and plum tree in gold lacquer with inlay of lead and mother-of-pearl; inside, a wave in hira-makiye on black, signed *Yūji*, 18
269. Suzuri-bako, polished black lacquer. Decoration, gold lacquer in low relief and incrustation of coloured pottery, a cat playing with the cord of a kusudama hanging in front of a bamboo screen (misu); inside, rough-surfaced black lacquer, dusted with silver filings (ishime-ji). See also No. 597, signed *Kenya*, 19
270. Suzuri-bako. Decorated with a figure of Tekkai (a Chinese sage), in gold and silver lacquer, with a pine tree in togidashi, the ground black; inside, a landscape in silver and gold lacquer on a coarse grain nashiji, 18
271. Suzuri-bako. Decoration Fukurokuju, with the attendant deer in high relief in shakudō on hirakane; inside, a landscape in various kinds of gold and silver lacquer on nashiji, signed (metal-work) *Gorosaburō (first)*, 18
272. Suzuri-bako, black lacquer. Decoration, ducks in snow-laden reeds, in gold-lacquer foil and inlaid shell, clouds in hirakane and nashiji; inside, the moon in silver seal; (similar to one of the Kajikawa), signed *Sunriusai*, 18
273. Suzuri-bako. Decoration, flowers in taka-makiye and incrustation of shell and ivory on nashiji; inside, a Chinese landscape in taka-makiye, with plum-blossom in coral, on fine nashiji, okiguchi of pewter, 17
274. Small Suzuri-bako. Silver mountings and margins (okiguchi). The ground is richly covered with hirakane. In the centre, a medallion, gold lacquer in relief, Kwannon (Buddha) seated by a waterfall (the nimbus of shaded gold in togidashi), on a ground of kirikane. Inside, gold lacquer in relief on a ground of togidashi, a lotus pool. The mizu-ire of silver in the form of a lotus leaf, on which are a frog and an insect, 18
275. Oblong box, decoration, on the lid a vase, with a silver rim, containing flowers in gold, silver, and colours, clouds in oki-birame and togidashi, &c.; inside, fine nashiji. 12" × 9" × 2", probably by *Koma*, 18
276. Suzuri-bako, black lacquer. Chinkinbori decoration of karashishi and peony, in shaped panel on diaper ground; inside, polished black, 18
277. Suzuri-bako, decoration in gold lacquer and incrustation of lead and shell on nashiji, a court noble on horseback; inside, moon (in lead) and waves in taka-makiye, on a black ground specked with gold, probably by *Kōrin*, 17
278. Suzuri-bako. Decoration, landscapes in gold and silver lacquer of various kinds on nashiji; inside, pine and maple tree on a rock in gold and red taka-makiye on nashiji, 17
279. Suzuri-bako. Decoration, sheaves of rice hung on rails to dry in taka-makiye on hirakane; inside, autumn plants in gold-foil, gold lacquer, and shell on hirakane ground, 18
280. Square box in polished black lacquer, decorated with butterflies in togidashi. 7" × 5", ... 19



266. Suzuri-bako, Shape of *gōmei* (shoe), decorated with landscapes in circular panels and a scroll design in gold lacquer on nashiji. ...
266. Suzuri-bako. Decoration, *karashishi* on nashiji, two *karashishi*; inside, geese flying over the sea. ...
267. Suzuri-bako. Decoration in gold lacquer of various styles on nashiji, a peacock and hen on a rock, a crane on a rock, a moon in silver; inside, a river scene and flight of birds, ...
268. Suzuri-bako. Decoration in gold lacquer with incrustation of lead and mother-of-pearl; inside, a wave in *hira-makiye* on black, signed *Yiji*, ...
269. Suzuri-bako. Decoration in black lacquer. Decoration, gold lacquer in low relief and incrustation of lead and mother-of-pearl, a cat playing with the cord of a *kusudama* hanging in front of a *torii* at *tsuta* (*misu*); inside, rough-surfaced black lacquer, dusted with silver filings (signed *Kenjo*). ...
270. Suzuri-bako. Decorated with a figure of *Tekrai* (a Chinese sage), in gold and silver lacquer, with a pine tree in *togidashi*, the ground black; inside, a landscape in silver and gold lacquer on a coarse grain nashiji, ...
271. Suzuri-bako. Decoration *Fukurokudō* (the five misfortunes) in high relief in *shikudō* on *hirakane*; inside, a landscape with a crane and a deer in silver lacquer on nashiji, signed *Konosuburō (first)*, ...
272. Suzuri-bako, black lacquer. Decoration, gold lacquer in low relief and incrustation of lead and mother-of-pearl, a crane and a deer in silver lacquer on nashiji, (similar to one of the *karashishi*), signed *Sunriusai*, ...
273. Suzuri-bako. Decoration in black lacquer with incrustation of lead and ivory on nashiji, a Chinese figure in a landscape, a crane and a deer in silver lacquer on fine nashiji, signed *Kenjo*, ...
274. Suzuri-bako. Decoration in black lacquer with incrustation of lead and ivory on nashiji, a Chinese figure in a landscape, a crane and a deer in silver lacquer on fine nashiji, signed *Kenjo*, ...
275. Suzuri-bako. Decoration in black lacquer with incrustation of lead and ivory on nashiji, a Chinese figure in a landscape, a crane and a deer in silver lacquer on fine nashiji, signed *Kenjo*, ...
276. Suzuri-bako. Decoration in black lacquer with incrustation of lead and ivory on nashiji, a Chinese figure in a landscape, a crane and a deer in silver lacquer on fine nashiji, signed *Kenjo*, ...
277. Suzuri-bako, decoration in gold lacquer and incrustation of lead and shell on nashiji, a court noble on horseback; inside, moon (in lead) and waves in *taka-makiye* on a black ground speckled with gold, ...
278. Suzuri-bako. Decoration in landscapes in gold and silver lacquer of various kinds on nashiji; inside, pine and maple tree on a rock in gold and red *taka-makiye* on nashiji, ...
279. Suzuri-bako. Decoration, sheaves of rice hung on rails to dry in *taka-makiye* on *hirakane*; inside, autumn plants in gold-foil, gold lacquer, and shell on *hirakane* ground, ...
280. Suzuri-bako. Decoration in black lacquer, decorated with butterflies in *togidashi*, 7" x 9", ...





281. Suzuri-bako. Decoration, a cock on the branch of a tree, in gold lacquer, with mother-of-pearl flowers in high relief on a black ground, some mats are incrustated in gold and silver wire; inside, landscape in gold and silver lacquer, and silver wire on nashiji, 17
282. Suzuri-bako, black lacquer. Decoration, a pine tree in hira-makiye; inside, geese, cherry, and pine trees in gold and silver flat lacquer, on a ground of clouded nashiji, 18
283. Suzuri-bako. Decoration, plants in hira-makiye and silver lacquer on hirakane; inside, a flowering tree on the banks of a stream, 18
284. Small okimono of two wrestlers in Kamakura lacquer, 17
285. Kōbako in black lacquer, decorated with flowers in gold, and the moon in silver togidashi. $7" \times 4\frac{1}{4}" \times 4\frac{1}{4}"$, 18
286. Suzuri-bako. Decoration in gold lacquer and shell on a black ground, a hanging curtain blown by the wind; inside, birds in gold lacquer and waves in togidashi, 19
287. Suzuri-bako, black lacquer. Decoration, deer and autumn plants in hira-makiye and oki-birame; inside, a similar subject in taka-makiye on nashiji, 18
288. Suzuri-bako. Decoration a river-scene and fishermen with cormorants in taka-makiye; the rest of the outside is covered all over with flowers in oki-birame on black ground; inside, in various kinds of gold lacquer, a stream and flowering plants, 18
289. Suzuri-bako. Decoration, plum blossom in taka-makiye and inlaid silver in high relief, on a ground of kinji lacquer; inside, a moonlight view of land and sea in various kinds of gold lacquer on nashiji, 17
290. Suzuri-bako. Decoration, mandarin ducks and a dwarf tree in a flower vase in gold and silver lacquer and colours, on black ground; the mandarin duck painted in lacquer; inside, the storm dragon painted in black on silver lacquer, ... signed *Tatsuki Takahiro*, 18
291. Suzuri-bako. Decoration, a stream in togidashi, maple leaves in taka-makiye of various shades of gold lacquer on black and nashiji; inside, plum and pine trees in togidashi of gold and silver on clouded nashiji, 19
292. Suzuri-bako. Decoration, a flute and case, inscribed "Song of a frog," in lacquer of gold and colours on a black ground; inside, nashiji. $8\frac{1}{2}" \times 5"$, 18
293. Suzuri-bako. Decoration in taka-makiye; view of Arashiyama near Kyōtō; a miniature water-wheel (the water mill of Saga) inserted behind a plate of rock crystal is worked by quicksilver, which runs off by the mill tail, 16
294. Suzuri-bako. Decoration in taka-makiye and togidashi of gold on black ground. Snow-laden trees in a mist; inside, herons and reeds in silver togidashi on black, the mizu-ire in cloisonné enamel, 18
295. Kōbako with tray. Decoration of gold lacquer in three circular panels on a polished black ground, with diapers in tsuya-keshi; inside, nashiji. $5\frac{1}{2}" \times 3\frac{3}{4}" \times 4"$, 17
296. Suzuri-buta, black lacquer. Decoration, birds and trees on a river bank in gold lacquer and nashiji, the rim in oki-birame. $10\frac{1}{2}" \times 8\frac{1}{2}"$, 18
297. Round Kōbako, black lacquer; decorated with shells in high relief, in pottery, lead, and gold lacquer. Diameter, $5\frac{1}{4}"$, ... signed *Kwan (Ritsuō)*, 17
298. Bon. Decoration, plants in taka-makiye on black ground, outside the rim fine nashiji. $9\frac{1}{2}" \times 7\frac{3}{4}"$, 18

299. Jūbako, in three partitions; decorated with pine needles in gold lacquer on a ground powdered with gold and silver, 18
300. Round Kōgō of bamboo root. Decoration in gold and black lacquer; wheels in a stream. Diameter, 5", signed *Komin*, 18
301. Kōbon, a lotus leaf in wood, lacquered; on this is a mouse with beans, delicately carved. $9\frac{1}{2}" \times 6\frac{1}{2}"$, 19
302. Kōdansu in Guri lacquer of twelve layers, with mounts in silver; inside, vermilion. The cabinet contains a collection of shells gathered in Japan. $8\frac{1}{2}" \times 6" \times 8"$, 18
303. Ryōshi-bunko. Decoration, chrysanthemums in silver and various shades of gold lacquer (hira-makiye) and colour on a ground of kinfungi and hirakane. Inside, maple leaves falling on the water in various kinds of lacquer of gold, silver, and colours. Size, $16" \times 13" \times 5\frac{1}{2}"$, 17
304. Kōgō. Decoration in gold lacquer of various shades and colour. Koshikibu no Naishi (a court lady) seated, reading, the outline of the figure forming the shape of the box; inside, nashiji. $5\frac{1}{2}" \times 3"$, 18
305. Small Kōbako, shaped like a Biwa, in wood thinly lacquered; inside Katawaguruma decoration (broken wheels), in gold lacquer and shell on a black ground, 18
306. Small Kōgō. Gourd and leaf in gold lacquer, the leaf shaded in black, 19
307. Small Jūkōgo, in three partitions. Decoration, flowers in taka-makiye on a black ground, sprinkled with gold; inside, nashiji, 18
308. Small round Kōgō, in Zonsei lacquer. Decoration, two Chinese boys, one riding a kylin, various coloured lacquer inlaid on a black ground, 18
309. Small round Jūkōgo, black lacquer; decorated with fir trees in taka-makiye, 18
310. Small Kodansu, in wood. Silver mounted, with a decoration of bamboo, plum, and sparrows in gold lacquer. $4" \times 2" \times 3\frac{1}{2}"$, 18
311. Small round Kōgō, black lacquer. Decoration, ferns in gold and silver in low relief; inside, nashiji, 19
312. Kōbako, in plain wood, with decoration of a lily in relief in gold, silver, and coloured lacquer. $7\frac{1}{2}" \times 4\frac{1}{4}" \times 4\frac{3}{4}"$, 18
313. Small Kodansu, with three drawers, in tortoise-shell; decorated with chidori flying over the waves, in gold lacquer; mounts in silver, 18
314. Small square Kōgō; decorated with ferns in gold and silver lacquer on black and nashiji; inside, nashiji, 18
315. Kōgō, containing two smaller boxes, book shape. Decoration in gold lacquer, various styles; a fan, plum branch, and flowers. $3\frac{1}{4}" \times 2\frac{1}{2}"$, 18
316. Saka-zuki, in red lacquer. Decorated with shells in high relief in gold lacquer, awabi shell, and dark-coloured lacquer. Diameter, $3\frac{1}{2}"$, signed *Kajikawa*, 18
317. Saka-zuki, in red lacquer. Decoration, iris, kusudama, and blind in gold lacquer and silver-foil, signed *Kajikawa*, 18
318. Saka-zuki, in vermilion lacquer. Decoration, two boats, basket, and shell-fish in gold-foil and gold, black and silver lacquer, signed *Kajikawa*, 18
319. Saka-zuki, in coral lacquer. Decoration, stork and waves in gold and black lacquer, signed *Matsukawa Giokuzansai*, 18

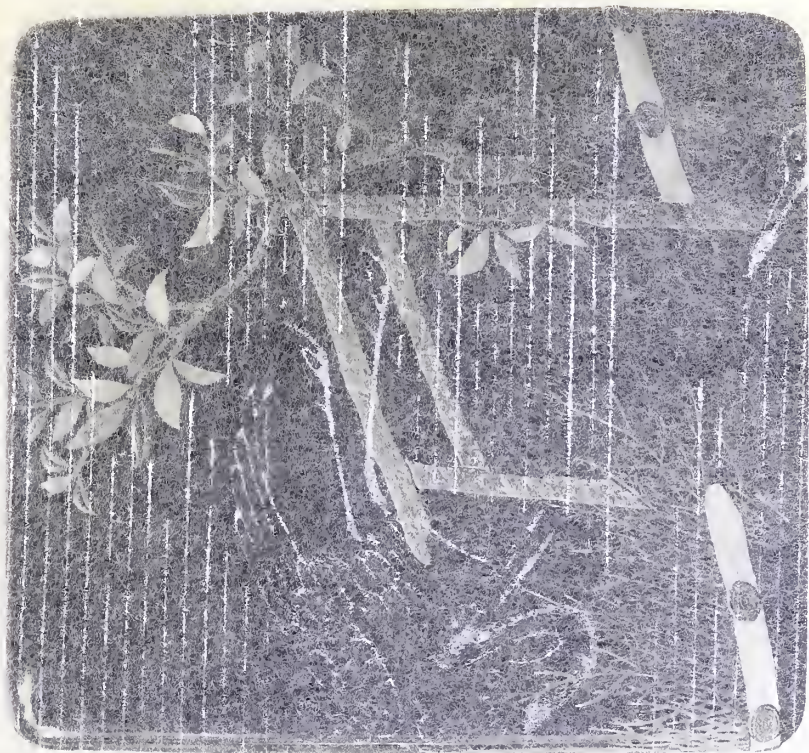


299. Inlaid with three partitions, decorated with pine needles in gold lacquer on a ground powdered with gold and silver. 10
300. Round edge of bamboo box. Decoration in gold and black lacquer; wheels in a stream. Diameter, 8" signed *Komin*, 1
301. Round, a lotus leaf in gold lacquer; on this is a mouse with beans, delicately carved. $3\frac{1}{2} \times 6\frac{1}{2}$ " 10
302. Kōansu in China lacquer of twelve layers, with mounts in silver; inside, vermilion. The cabinet contains a collection of shells gathered in Japan. $8\frac{1}{2} \times 6 \times 8$ ", 15
303. Kyōshi-tsubo. Decoration, chrysanthemums in silver and various shades of gold lacquer (hira-makie) and colors on a ground of hirafungi and hirakane. Inside, maple leaves falling in the water in various kinds of lacquer of gold, silver, and colours. Size, $14 \times 16 \times 5\frac{1}{2}$ " 10
304. Kōgō. Decoration in gold lacquer of various shades and colour. Koshikibu no Naishi (a court lady) seated on a rug, the outline of the house forming the shape of the box; inside, 10
305. Round of lacquer, with a black base, in wood thinly lacquered; inside Katawagurama decoration in the lacquer, in gold lacquer and shell on a black ground. 10
306. Round of lacquer, with a black base, in gold lacquer, the leaf shaded in black. 10
307. Round of lacquer, with a black base, in gold lacquer, flowers in tate-makie on a black ground, 10
308. Round of lacquer, with a black base, in gold lacquer. Decoration, two Chinese boys, one riding a kylin, 18
309. Round of lacquer, with a black base, in gold lacquer. Decoration, a bird in tate-makie, 10
310. Round of lacquer, with a black base, in silver mounted, with a decoration of bamboo, plum, and sparrows 10
311. Round of lacquer, with a black base, in gold lacquer. Decoration, ferns in gold and silver in low relief; inside, 10
312. Kōtō of lacquer, with a black base, in gold, silver, and coloured lacquer. $7\frac{1}{2} \times 4\frac{1}{2} \times 1\frac{1}{2}$ " 10
313. Small lacquer box, with a black base, in gold lacquer; decorated with chidori flying over the waves in gold lacquer, 10
314. Small square Kōgō; decorated with ferns in gold and silver lacquer on black and nashiji; inside, nashiji, 10
315. Kōgo, containing two smaller boxes, book shape. Decoration in gold lacquer, various styles; a fan, plum branch, and flowers. $3\frac{1}{2} \times 2\frac{1}{2}$ ", 10
316. Saka-zuki, in red lacquer. Decorated with shells in high relief in gold lacquer on bi shell, and dark-coloured lacquer. Diameter, $8\frac{1}{2}$ ", signed *Kajikawa*, 10
317. Saka-zuki, in red lacquer. Decoration, two kōsodama lacquered in gold lacquer and silver-foil, signed *Kajikawa*, 10
318. Saka-zuki, in vermilion lacquer. Decoration, two boats, basket, and gold-fish in gold-foil and gold, black and silver lacquer. signed *Kajikawa*, 10
319. Saka-zuki, in coral lacquer. Decoration, rock and waves in gold and black lacquer, signed *Matsukawa Giokuzansui*, 10



320. Saka-zuki, in vermilion lacquer. Decoration, tortoise in gold-foil and lacquer,
signed *Shōzan Yoshikuni*, 18
321. Saka-zuki, in vermilion lacquer; decorated with a landscape on the sea-shore in gold lacquer,
signed *Shokwasai Masatsune*, 18
322. Saka-zuki, in coral lacquer. Decoration, hunters in gold, inscribed, "Designed by Kano
Sansetsu Fujiwara Morisade," signed *Haruhidé*, 18
323. Kōbako, in eggshell lacquer; decorated with a branch of pomegranate and bird in gold
lacquer and colours. 8" × 6", signed *Satō of Shizuoka*, 19
324. Round Kōgō, in Guri lacquer of twelve layers. Diameter, 4", 18
325. Three Saka-zuki. Decoration, a gold cloud on silver lacquer ground, with a stork drawn in outline, 18
326. Kōgō, with tray, in gold lacquer, of various styles and colour, chrysanthemums. The tray,
butterflies on a mokume ground of togidashi; inside, oki-birame on a brown ground, with
butterflies and clouds on the lid. 5" × 4" × 2½", 19
327. Small round Kōgō. Decoration, cap and maple leaves in black and gold lacquer on nashiji,
signed *Tōju*, 19
328. Small square Kōgō, oki-guchi in pewter; decorated all over with maple leaves, pine trees,
and waves in flat gold lacquer, 17
329. Round Kōgō, in gold lacquer; decorated with a pine tree in hira-makiye; inside, chrysanthemum
on hirakane ground. Diameter, 3¼", 18
330. Small Kōgō, shape of two intersecting fan mounts. Decoration, on the top a cock in natural
colours, and chickens in inlaid shell, bamboo and birds; the sides, detached sprays of
foliage, in two shades of gold lacquer, on a black ground, 18
331. Kōgō, shape of two intersecting square boxes; decorated with gold-foil and lacquer, on
nashiji; one a landscape and the other flowers, 18
332. Kōgō (circular). Decoration, cherry blossom and bundles of firewood in gold, silver, and
coloured flat lacquer, on a ground of black, 18
333. Kōgō, in togidashi. Decoration, rabbits and plants, inside lining of nashiji, 18
334. Two Sashi-gushi (combs) lacquered, with flowers in gold and colours, after a design of Hōitsū,
signed *Yōyūsai*, 19
335. Fūbako, black lacquer. Decoration, a fan and spray of chrysanthemum in gold and coloured
flat lacquer. 9" × 3", 18
336. Kōgō. Decoration in gold and silver-foil and gold lacquer. Six overlapping triangular devices
and Kiku crests. 3" × 2¼", 18
337. Tabako-bon in wood, with two drawers. Decoration, kingfisher, fish, and plum blossom,
encrusted in mother-of-pearl, &c. Peony flowers, sea-weed, and reeds in taka-makiye
lacquer. 6½" × 6" × 8", 16
338. Bon. Decoration in gold and coloured lacquer of varied styles in panels on a black ground.
Subjects from designs by Hōitsū. 15¼" × 11¼", signed *Yōyūsai*, 19
339. Kuwashi-bon. Decoration, chrysanthemums in gold lacquer, partly in togidashi, on black.
6¼" × 6¼", 18
340. Kōgō, containing two smaller boxes, the lid decorated with chrysanthemums in taka-makiye
on kinji ground; the sides a maple branch in gold lacquer and shell on a lacquered mokumé
ground. 4½" × 3" × 2¼", 19

341. Tebako. Decoration, plum blossom and sixteen open fans; the fans bear pictures of various subjects in different styles of gold and coloured lacquer, in gold and silver-foil, and inlaid shell and silver on nashiji. $8'' \times 5'' \times 5''$, 18
342. Kōbako, with tray, black lacquer. Decoration on the lid, dancer's cap and maple branch in various kinds of gold lacquer, inlaid gold-foil and shell, the sides maple leaves in hira-makiye and coloured lacquer, 18
343. Round Kōbon, gold lacquer. Decoration, bird and peony in taka-makiye; border diapers in gold, silver, and coloured lacquer. Diameter, $7\frac{1}{2}''$, 19
344. Fūbako. Decoration, a branch of camellia and a folded letter in relief in gold lacquer and mother-of-pearl. On the ground, which is nashiji, are medallions of filagree cloisons filled with coloured and gold lacquer. $8'' \times 2\frac{1}{4}'' \times 2''$, probably by *Bunsai*, 18
345. Bon. Decoration, ferns in various shades of gold and silver on a black ground. $14\frac{1}{2}'' \times 10\frac{1}{2}''$, 19
346. Sagé-ju with Jūbako, drawer, tray, and two saké bottles in gold lacquer of taka-makiye, covered entirely with a repeating design of the Asano crest and passion-flower on a ground of nashiji. $8'' \times 5\frac{1}{4}'' \times 6\frac{1}{2}''$, 17
347. A sword, imitated in black lacquer, and decorated with birds and waves. On the handle are two ivory masks, signed (on the kodzuka) *Zeshin*, 19
348. Fūbako in rough pine wood; decorated with bamboo in taka-makiye; inside the lid, persimmon fruit in taka-makiye on nashiji. $9\frac{1}{2}'' \times 3\frac{1}{2}''$, 19
349. Fūbako, black lacquer. Decoration, chrysanthemums by a stream, in various shades of gold hira-makiye and taka-makiye; inside, fine nashiji. $9\frac{1}{2}'' \times 3\frac{1}{2}''$, 19
350. Suzuri-bako, polished black lacquer. Decoration, gold lacquer and encrustation of shell and lead, Cleyera tree (sakaki), torii, and rustic hedge; inside, an impressionist treatment of flowers in pearl and lead on gold ground,
signed on the base *Kōrin*, but evidently a later work of his school, 19
351. Fūbako, with a slight decoration of cherry flowers, and cloud in gold and silver lacquer on black; inside, nashiji. $8\frac{1}{2}'' \times 2\frac{3}{4}''$, 18
352. Suzuri-bako. Decoration, chrysanthemums in gold lacquer of various kinds, on a black ground thinly specked with gold; inside, gold lacquer, pheasants and plants in taka-makiye on nashiji, 19
353. Kōro (lined with silver). Decoration, Chinese landscape in taka-makiye on fine nashiji; cover in perforated silver, 17
354. Small Kōgō, black lacquer. Decoration, puppies in togidashi of gold and colours, 18
355. Kōgō. Decoration, Kiku flowers in various shades of gold and coloured lacquer on coarse nashiji. $4\frac{1}{2}'' \times 4''$, 18
356. Shikishi-bako. Decoration, a court noble and attendants, incrustated in ivory and shell, with gold lacquer in high relief on a mokumé ground; inside, nashiji. $10'' \times 9\frac{1}{2}''$, 18
357. Kōgō. Decoration, designs from old paintings in panels of gold with shell encrustation; background black, with scattered leaves, signed *Hōmin*, 19
358. Suzuri-bako, black lacquer. Decoration, a prawn, fern leaves, and seaweed in various kinds of lacquer and silver-foil; inside, a stream, kingfishers, and flowers in gold and silver-foil and gold lacquer on nashiji, 18
359. Bon. Decoration, in inlaid shell, lead and gold, and gold and coloured lacquer, a cottage and well, with *Cissus Thunbergii* (tsuta) trailing over both. $13\frac{1}{4}'' \times 8\frac{3}{4}''$, 19



341. *Tebako*. Decoration, plum blossom and sixteen open fans; the fans bear pictures of various subjects in different styles of gold and coloured lacquer, in gold and silver-foil, and inlaid shell and silver on nashiji. $8'' \times 5'' \times 5''$, 17
342. *Kōbako*, with tray, black lacquer. Decoration on the lid, dancer's cap and maple branch in various kinds of gold lacquer, inlaid gold-foil and shell, the sides maple leaves in *hira-makiye* and coloured lacquer, 17
343. Round *Kobon*, gold lacquer. Decoration, bird and peony in *taka-makiye*; border diapers in gold, silver, and coloured lacquer. Diameter, $7\frac{1}{2}''$, 17
344. *Fūbako*. Decoration, a branch of *cameilia* and a folded letter in relief in gold lacquer and mother-of-pearl. On the ground, which is nashiji, are medallions of filagree cloisons filled with coloured and gold lacquer. $8'' \times 2\frac{1}{4}'' \times 2''$, probably by *Busai*, 18
345. *Eon*. Decoration, ferns in various shades of gold and silver on a black ground. $14\frac{1}{2}'' \times 10\frac{1}{2}''$, 19
346. *Sagé-ju* with *jūbako*, drawer, tray, and two saké bottles in gold lacquer of *taka-makiye*, covered entirely with a repeating design of the Asano crest and passion-flower on a ground of nashiji. $8'' \times 5\frac{1}{4}'' \times 6\frac{1}{2}''$, 17
347. A sword, imitated in black lacquer, and decorated with birds and waves. On the handle are two ivory masks, signed (on the kodzuka) *Zeshin*, 19
348. *Fūbako* in rough pine wood, decorated with bamboo in *taka-makiye*; inside the lid, persimmon fruit in *taka-makiye* on nashiji. $9\frac{1}{2}'' \times 3\frac{1}{2}''$, 19
349. *Fūbako*, black lacquer. Decoration, chrysanthemums by a stream, in various shades of gold *hira-makiye* and *taka-makiye*; inside, fine nashiji. $9\frac{1}{2}'' \times 3\frac{1}{2}''$, 19
350. *Suzuri-bako*, polished black lacquer. Decoration, gold lacquer and encrustation of shell and lead, *Cleyera* tree (*sakaki*), torii, and rustic hedge; inside, an impressionist treatment of flowers in pearl and lead on gold ground, signed on the base *Aōrin*, but evidently a later work of his school, 19
351. *Fūbako*, with a slight decoration of cherry flowers, and cloud in gold and silver lacquer on black; inside, nashiji. $8\frac{1}{2}'' \times 2\frac{3}{4}''$, 17
352. *Suzuri-bako*. Decoration, chrysanthemums in gold lacquer of various kinds, on a black ground thickly speckled with gold; inside, gold lacquer, pheasants and plants in *taka-makiye* on nashiji, 19
353. *Koro* (lined with silver). Decoration, Chinese landscape in *taka-makiye* on fine nashiji; cover in perforated silver, 17
354. Small *Kōgō*, black lacquer. Decoration, puppies in togidashi of gold and colours, 18
355. *Kōgō*. Decoration, Kiku flowers in various shades of gold and coloured lacquer on coarse nashiji. $4\frac{1}{2}'' \times 4''$, 18
356. *Shikishi-bako*. Decoration, a court noble and attendants, incusted in ivory and shell, with gold lacquer in high relief on a *mokumé* ground; inside, nashiji. $19'' \times 9\frac{1}{2}''$, 19
357. *Kōgō*. Decoration, designs from old paintings in panels of gold with shell encrustation; background black, with scattered leaves, signed *Hōmin*, 19
358. *Suzuri-bako*, black lacquer. Decoration, a prawn, fern leaves, and seaweed in various kinds of lacquer and silver-foil; inside, a stream, kingfishers, and flowers in gold and silver-foil and gold lacquer on nashiji, 19
359. *Bon*. Decoration, in inlaid shell, lead and gold, and gold and coloured lacquer, a cottage and well, with *Cissus Thunbergii* (*tsuba*) trailing over both. $13\frac{1}{4}'' \times 8\frac{3}{4}''$, 19



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60. Cha-iré. Decoration, Togugawa crest and circles of flowers in gold lacquer on wood, probably by *Shōkwasai*, 18
61. Hachi in dull green lacquer of uneven surface. Decoration, egg plants (nasubi) in low relief, in black and gold lacquer and inlaid shell, by *Zeshin*, 19
62. Kōbako in natural wood, the lid decorated with plum branch, the sides with flower basket and other objects in pottery, gold lacquer, and lead; inside, lacquered black. 7" × 5" × 5", probably by *Ritsuwō*, 17
63. Suzuri-bako, black lacquer. Chinkinbori decoration, outside and inside, Chinese birds and flowers on a diaper ground, 18
64. Natsumé. All over decoration, Imperial crests in taka-makiye on black; inside, birds on nashiji, 18
65. Small octagonal Kōbako with inside tray. Decoration, flowers in gold on powdered silver ground specked with gold, the sides decorated with diaper designs; inside, nashiji, ... 17
66. Figure of Ōni, as a temple guardian, in coloured lacquer; over the head is a small shrine (from a Buddhist temple), signed *Giōkuzan*, 17
67. Cha-iré. Zonsei lacquer, black ground, fans in coloured lacquer and engraved; inscribed, "Presented to his friend Baiken on his 61st birthday," signed *Yōsei*, 18
68. Kōbako, round, lacquer on paper. Decoration, a frog in gold in high relief, and nelumbium leaves in silver and colour on a black ground, 17
69. Shikishi-bako. Zonsei lacquer, the autumn leaves of the maple (momiji) in red, green, and yellow lacquer on black, edges in gold (kinji); inside, cherry blossom in gold outline, and an irregular band of nashiji on black ground specked with inlaid shell. 9" × 9¼", ... 18
70. Cha-iré. Decoration, plum blossom in taka-makiye and inlaid awabi shell on nashiji, signed *Kōrin* (?), 18
71. Zushi, black lacquer. Enclosed are carvings in wood, painted in colours and gilded, of Hachiman (god of war), Benten (goddess of mercy), and Inari (god of the rice harvest), ... 19
72. Kōgō, round, in plain wood; decorated with vine leaves in gold and coloured lacquer; inside, polished black lacquer, 19
73. Kōbako in red-brown lacquer, showing cherry blossom under a coating of transparent lacquer, 19
74. Suzuri-bako. Decoration in taka-makiye and colour on hirakane, boy and ox and festival flower carriage; inside, Kiku flowers and fence in gold lacquer and gold-foil on nashiji, 18
75. Suzuri-bako. Decoration, the sun rising behind a rock, and sea waves in relief in gold lacquer and colours on hirakane; inside, moon and chrysanthemums in gold lacquer in slight relief on nashiji, 18
76. Jūbako, two divisions. Outside decoration, landscapes in hira-makiye and togidashi on hirakane in various shades of gold; inside, fine nashiji. 9" × 8" × 8", 18
77. Suzuri-bako. Decoration, pine tree in taka-makiye, Matura crest on a ground of diaper in hira-makiye; inside, Yamanouchi crest in taka-makiye on nashiji, 18
78. Four trays in a case, the sides of which are in fret-work. Decoration on trays, plants (partly in togidashi); on the case and edges of trays, Imperial crests in raden and gold lacquer. 11¼" × 11" × 7¾", 18

379. Sagé-jū, black lacquer. Decoration, bamboos in hira-makiye and clouds in kinfunji; the leaves and stems are studded with silver to represent dew; the saké bottle of cloisonné enamel. $8\frac{1}{2}'' \times 4\frac{1}{4}'' \times 8''$, 18
380. Suzuri-bako. On the outside is represented New Year decoration in gold lacquer on nashiji; inside the lid, sheaves of rice suspended on cords under a fruit tree. The ink-slab is set in elaborate perforated work of plum blossom in gold lacquer, both sides decorated, 18
381. Suzuri-bako. Decoration, two herons in silver lacquer, stream and reeds in gold; inside, a peony in gold lacquer on nashiji, 18
382. Box. Decoration, kingfisher and iris and footway in gold and coloured lacquer on black; inside (on a small silver lacquer panel) are reeds in water and fireflies in colour, the background clouds in nashiji. $9\frac{1}{2}'' \times 6\frac{1}{2}''$, 18
383. Suzuri-bako, in wood of a beautiful grain, the surface uneven. Decoration, plum tree in gold and shell, flowers in raised red lacquer; inside, a crow in black lacquer on clouded nashiji, 18
384. Fūbako, black lacquer. Decoration, plum blossom in red and gold. $8\frac{1}{4}'' \times 2\frac{1}{4}''$, 18
385. Kō-dōgu-bako. Perfume game cabinet in black lacquer, containing the various implements and articles used in the game of perfumes. Decoration, on the lid, a knotted ribbon (ornament for lady's hair) in taka-makiye, moon in silver, clouds in gold lacquer; the sides, landscapes, and vines in various kinds of lacquer in gold and colours; inside the box fine nashiji; inside the lid, a court noble in gold and colours. $8'' \times 7'' \times 6\frac{1}{4}''$, 18
386. A set of three Saka-zuki, different sizes, with a decoration of flowers in gold lacquer on both sides on nashiji, 18
387. Saka-zuki, vermilion lacquer. Decoration, Yebisu, with a tai fish in flat gold and colours, signed *Nagatsugu*, 19
388. Chatsubo, in black lacquer. Decoration, deer in relief in gold lacquer and inlay of lead and shell, school of *Kōrin*, 17
389. Small Kōbako, diamond shape. Decoration, feather brushes and diapers in gold on nashiji, 18
390. Fūbako. Decoration, hōwo in taka-makiye of gold and silver on a hirakane ground; inside, a peacock in taka-makiye on fine nashiji. $8'' \times 3'' \times 1\frac{1}{2}''$, 18
391. Plaque of shitan wood, with lotus plant and insects, finely encrusted in high relief in lacquer and various materials. $10\frac{3}{4}'' \times 7\frac{3}{4}''$, by *Zeshin*, 19
392. Small Kōro in black lacquer, with a cover of perforated silver. Decoration, in togidashi lacquer, of a landscape in gold and colours, 17
393. Covered box. Zōkoku-nuri on bamboo basket-work. Decoration in coloured lacquer engraved, the three Chinese heroes of the later Han dynasty (2nd century), Kwan-u, Gentoku, and Chōhi. A Chinese design. $7\frac{1}{2}'' \times 7\frac{1}{4}''$, 17
394. Shikishi-bako. Decoration, in togidashi, a bird on a cherry branch, in gold and colours; inside, hirakane. $9'' \times 8''$, 18
395. Suzuri-bako. Decoration, the carriage of the Mikado and maple tree in taka-makiye of various shades, and silver lacquer on hirakane. Inside, a landscape with house in taka-makiye, on nashiji, clouds in togidashi and hirakane, the mizu-iré formed of leaves of adiantum in coloured bronze, 18
396. Small Jū-kōgo, in black lacquer, with wavy decoration, signed *Zeshin*, 19

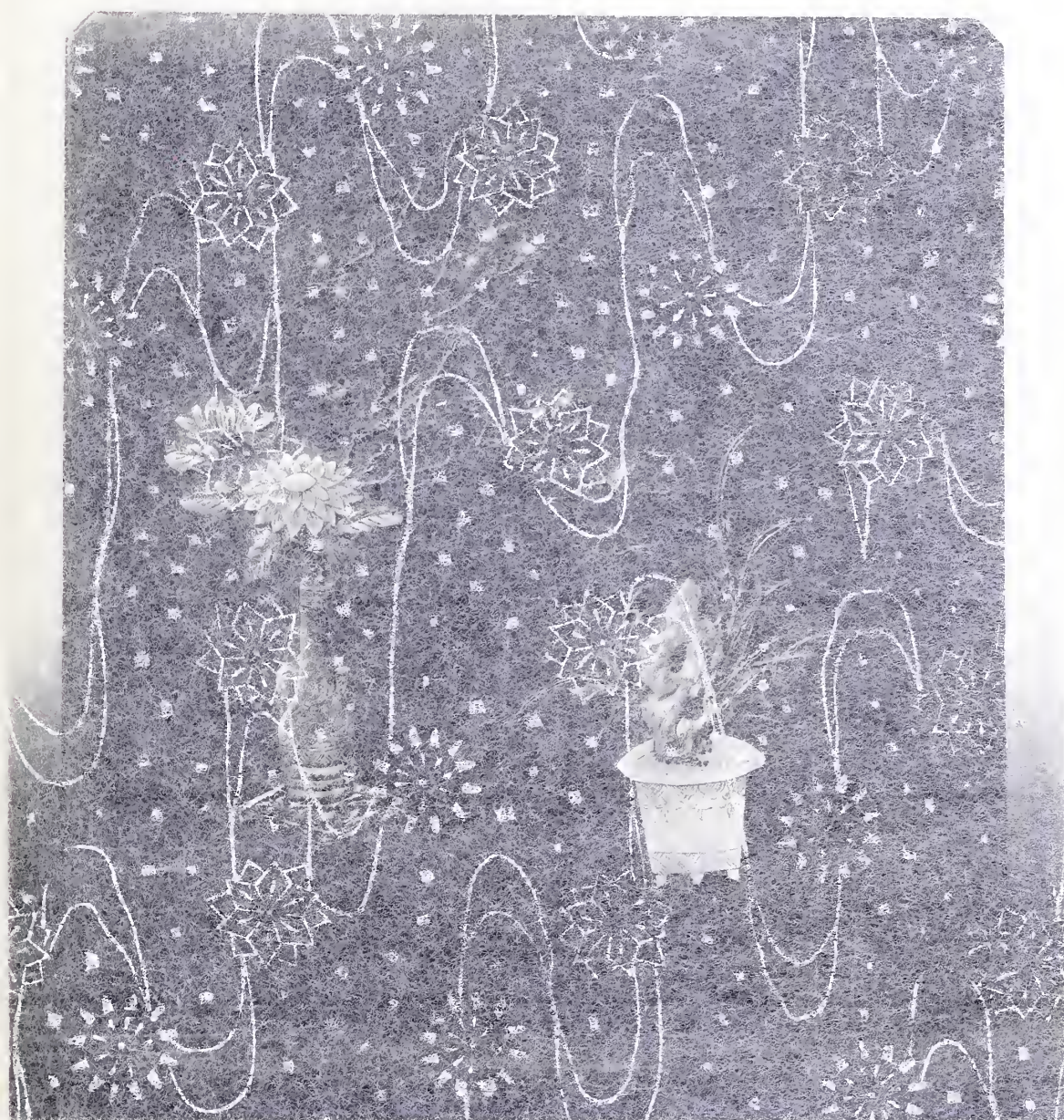


179. *Saké-bako*, black lacquer. Decoration, bamboos in *hira-nakiye* and clouds in *hirafuji*; the leaves and stems are studded with silver to represent dew; the saké bottle of cloisonné enamel. $11\frac{1}{2}'' \times 11'' \times 6''$, ...
180. *Fuyu-yoriko*. On the outside is represented New Year decoration in gold lacquer on *nashiji*, inside the lid, sheaves of rice suspended on cords under a fruit tree. The ink-slab is set in elaborate perforated work, a plum blossom in gold lacquer, both sides decorated, ...
181. *Fuyu-yoriko*. Decoration, two herons in silver lacquer, stream and reeds in gold; inside, a peony in gold lacquer on *nashiji*, ...
182. *Box*. Decoration, kingfisher and a small boat in gold and coloured lacquer on black lacquer (on a small silver lacquer panel the reeds in water and fireflies in colour, the background clouds in *nashiji*). $9\frac{1}{2}'' \times 4\frac{1}{2}''$, ...
183. *Box* in wood of a beautiful grain, the surface uneven. Decoration, plum tree in gold and shell, flowers in raised red lacquer; inside, a crow in black lacquer on clouded *nashiji*, ...
184. *Flask*, black lacquer. Decoration, plum blossom in red and gold. $3\frac{1}{2}'' \times 2\frac{1}{4}''$, ...
185. *Kô-dôgu-bako*. Portage game cabinet in black lacquer, containing the various implements and articles used in the game of perfumes. Decoration, on the lid, a knotted ribbon (ornament for ladies' hair) in *aka-nakiye*, moon in silver, clouds in gold lacquer, the sides, landscapes and birds in various kinds of lacquer in gold and colours; inside the box the *nashiji*, inside the lid, a court noble in gold and colours. $3'' \times 7'' \times 6\frac{1}{2}''$, ...
186. A set of three small boxes. Three sides, with a decoration of flowers in gold lacquer on both sides of *nashiji*, ...
187. *Sake-take* in black lacquer. Decoration, a fish with a tail fin in flat gold and colours, signed *Nagatsugu*, ...
188. *Chatsubo* in black lacquer. Decoration, deer in relief in gold lacquer and inlay of lead and shell, ... school of *Kôrin*, ...
189. Small *Kô-bako*. Diamond shape. Decoration, leather brushes and a paper in gold on *nashiji*, ...
190. *Fû-bako*. Decoration, rûwô in *taka-nakiye* of gold and silver on a *hirakare* ground; inside, a peacock in *taka-nakiye* on fine *nashiji*, $8'' \times 1\frac{1}{2}''$, ...
191. Plaque of shitan wood, with lotus plant and birds, finely encrusted in high relief in lacquer and various materials. $10\frac{1}{2}'' \times 7\frac{1}{2}''$, ... by *Zeshin*, ...
192. Small *Rôro* in black lacquer, with a cover of perforated silver. Decoration, in *togidashi* lacquer, of a landscape in gold and colours, ...
193. Covered box. *Zôkoku-nuri* on bamboo basket-work. Decoration in coloured lacquer engraved the three Chinese heroes of the later Han dynasty (2nd century) Kwang, Gentoku, and Chôhi. A Chinese design. $7\frac{1}{2}'' \times 7\frac{1}{2}''$, ...
194. *Shikashi-bako*. Decoration, in *togidashi*, a bird on a cherry branch, in gold and colours; inside, *hirakare*. $6'' \times 8''$, ...
195. *Suzuri-bako*. Decoration, the carriage of a kado and maple tree in *taka-nakiye* of various shades, and silver lacquer on *hirakare*. Inside a landscape with houses in *taka-nakiye*, on *nashiji*, clouds in *togidashi* and *hirakare*, the water formed of leaves of adiantum in coloured bronze, ...
196. Small *Jû-kôgo*, in black lacquer, with wavy decoration, ... signed *Zeshin*, ...



397. Kōbako. Decoration, three fans; on one is a figure of Uzumé in shell; on another, chrysanthemums; and on the third, wheels and waves; lead and gold lacquer on vermilion. The margins (oki-guchi) of the box are in lead. $3\frac{1}{2}'' \times 3'' \times 2''$, by *Kōrin*, 17
398. Chatsubo; decorated in gold lacquer, shell and lead, spray of plum blossom and a fence (school of Kwōrin), signed with a *Kakihan*, 17
399. Small round Kōbako in tsugaru lacquer, signed *Rei*, 18
400. Saka-zuki, vermilion lacquer. Decoration, a mirror in lead, a brocade mirror-case in gold, silver, and black. Diameter, $6\frac{1}{4}''$, 18
401. Small Kōbako in wood. Decoration, Kōshohei, a sage, transforming a stone into a sheep, carved in relief, lacquered, and inlaid with ivory; inside, nashiji, 18
402. Small Hari-bako (box made of paper), lacquered in gold and colours on paper, with scenes from the "Genji Monogatari," 18
403. Kōbako in wood, the surface thinly coated with transparent lacquer, containing utensils for the tea ceremony (Cha-no-yu). Decoration, a court carriage and aoi leaves in gold and coloured lacquer, and encrustation of pottery and shell on a ground thinly lacquered. $7'' \times 4\frac{1}{2}'' \times 4\frac{1}{2}''$, probably by *Ritsuō*, 17
404. Suzuri-bako. Decoration, conventional chrysanthemums in the trough of a wave in gold lacquer, coral, and silver wire; inside, fern fronds in gold lacquer of different colours on nashiji, mizu-iré cherry blossoms in silver, 18
405. Pair of Saké bottles, with mountings in silver, polished black lacquer, with decoration of gold togidashi, heightened with oki-birame. Height, $6\frac{1}{2}''$, 18
406. Round Kōgō, in Guri lacquer of fourteen layers. On the lid the ground is cut away, leaving in relief the figure of a workman resting, the background imitating basket-work. Diameter, $3\frac{1}{4}''$, 18
407. Bon made from a large tree-fungus. Polished black lacquer decorated with Fukurokuju and stag, roughly painted with coloured lacquer. $14'' \times 11''$, ... signed (with seal) *Tessai*, 19
408. Bon, black lacquer, with feet. Decoration, maple leaves and plum blossom in gold and colour. $11'' \times 8''$, 18
409. Sashi-gushi. Decoration, storks and waves in gold lacquer on black, 18
410. Sashi-gushi. Decoration, toys in gold and coloured lacquer, signed (with seal) *Heijusai*, 18
411. Sashi-gushi, in tortoise-shell (bek-kō), lacquered with landscapes in gold, 18
412. Sashi-gushi. Decoration, cherry blossom in silver-foil and gold lacquer, 18
413. Sashi-gushi, in tortoise-shell, lacquered red, with an outer covering of silver-pierced (suki-bori) chrysanthemums, 18
414. Sashi-gushi, in black lacquer, with shells in relief in silver and copper, 18
415. Te-bako. Decoration, various designs of fans in gold, silver, and coloured lacquer, and raden on a ground of silvery togidashi; inside, a cedar tree in taka-makiye, and a reel for cotton thread in shell on nashiji. $11\frac{1}{2}'' \times 9\frac{1}{4}'' \times 9\frac{1}{2}''$, probably by a *Koma* (early), 18
416. Square box in togidashi lacquer, the cover arched on two sides (called Kabusé-buta). Decoration, autumn leaves in gold and colours on black. $4\frac{1}{2}'' \times 4\frac{1}{2}'' \times 3\frac{1}{4}''$, 18
417. Suzuri-buta. Decoration, autumn leaves in gold, hira-makiye, and togidashi, with red under the gold on a ground of black. $7\frac{1}{4}'' \times 7\frac{1}{4}''$, 18
418. Kōbako, with tray. Decoration, trees and plants on a river bank in various shades of gold, colours, and silver on fine nashiji; inside, nashiji. $7\frac{1}{4}'' \times 4\frac{1}{4}'' \times 4\frac{1}{2}''$, 18

419. Suzuri-bako; decorated with cards for poetical inscriptions and a branch of plum blossom, in gold and silver lacquer, and inlaid silver in relief on a ground of hirakane; inside, a garden entrance with bamboo, and a flowering tree in taka-makiye on nashiji, ... 18
420. Suzuri-bako, the oki-guchi in pewter. Decoration, in togidashi and hira-makiye of gold and silver, the storm dragon and waves on hirakane ground; inside, a landscape in gold on nashiji, ... 17
421. Suzuri-bako, in black lacquer. Decoration, a bridge with pine and willow tree in gold, taka-makiye, kirikane, gold-foil, and shell; inside, fowl and plants in taka-makiye and shell on a ground of thinly dusted gold; mizu-ire, a boat in silver, ... 18
422. Suzuri-bako, black lacquer. Decoration, a thatched shed, bamboo trees, and birds in gold lacquer and shell; inside, ferns in flat gold lacquer on nashiji, ... 18
423. Suzuri-bako, black lacquer. Decoration, a cornfield in taka-makiye with birds in silver lacquer and colours; inside, a country scene with horses in gold, silver, and coloured lacquer on nashiji, ... probably by *Kajikawa*, 18
424. Suzuri-bako. Decoration, a stream and plants in gold lacquer on black, the moon inlaid in silver; inside, a pheasant in gold lacquer on nashiji, ... 18
425. Fūbako; decorated with Narcissus in a stream in taka-makiye, on a ground of rich oki-birame. $10\frac{1}{4}'' \times 4\frac{1}{4}'' \times 3''$, ... 18
426. Suzuri-bako. Decoration, pine trees, and a flight of chidori over sea waves in taka-makiye and inlaid shell on black; inside, birds and leaves in hira-makiye on hirakane, ... 18
427. Round Kōbako in Tsugaru lacquer, carved with dragon and clouds, and surrounded by a key design; inside, nashiji. Diameter $5\frac{1}{2}''$, height $3\frac{1}{2}''$, ... 18
428. Small Kō-dōgu-bako, in three sections. Decoration, in gold lacquer and kirikane on clouded nashiji, aquatic plants, ... 18
429. Kōbako with tray, gold lacquer, in various styles. Decoration, the lid, cherry trees in flower; sides, fern and dianthus; tray, narcissus. $4\frac{3}{4}'' \times 3\frac{1}{2}''$, ... 19
430. Kōbako, shape of drum, in gold lacquer; decorated on the lid with a dragon, and on the sides with vines on mokumé ground, butterflies encrusted in shell, ... 19
431. Kōbako, in gold lacquer, of various styles. Shape of the box imitates a screen, over which are thrown dresses; the screen is decorated with storks, and bands of diaper-work surround the box. Inside, hirakane and nashiji. $4\frac{3}{4}'' \times 3\frac{1}{4}'' \times 2''$, ... 19
432. Kōbako, shape of two intersecting cylinders, in gold lacquer; decorated with hōwō and dragon in various methods. $5'' \times 3\frac{1}{2}''$, ... 19
433. Kōbako, shape of a plum blossom, five intersecting circles, each a different design, in gold lacquer of various styles. Diameter, $4\frac{3}{4}''$, ... 19
434. Kōbako, in black lacquer, with Kiri leaves and flowers in relief; inside, the Tomoyé device in gold and silver-foil and silver lacquer on a gold ground, ... by *Zeshin*, 19
435. Kōbako, shape of two intersecting bivalve shells, in gold lacquer; decorated with a subject from "Genji Monogatari," a band of diaper, and a band of oki-birame on the sides, ... 19
436. Suzuri-bako, black lacquer. Decoration, sparrows and bamboo in gold; inside, a stream, aquatic plants, and fireflies in gold lacquer on nashiji, ... 18
437. Suzuri-bako. Decoration, two horses in gold, silver, and coloured lacquer on black. Inside, flowers in gold lacquer on nashiji. Full moon in silver togidashi in the background, ... 18



419. Suzuri-bako decorated with cards for poetical inscriptions and a branch of plum blossom, in gold and silver lacquer, and inlaid silver in relief on a ground of hirakane; inside, a garden entrance with bamboo, and a flowering tree in taka-makiye on nashiji, ... 16
420. Suzuri-bako, the oki-guchi in pewter. Decoration, in togidashi and hira-makiye of gold and silver the storm dragon and waves on hirakane ground; inside, a landscape in gold on nashiji, ... 17
421. Mizuri-bako, in black lacquer. Decoration, a bridge with pine and willow tree in gold, taka-makiye, kirikane, gold-foil, and shell; inside, fowl and plants in taka-makiye and shell on a ground of finely dusted gold; mizu-ire, a boat in silver, ... 18
422. Suzuri-bako, black lacquer. Decoration, a thatched shed, bamboo trees, and birds in gold lacquer and shell; inside, ferns in flat gold lacquer on nashiji, ... 18
423. Suzuri-bako, black lacquer. Decoration, a cornfield in taka-makiye with birds in silver lacquer and colours; inside, a counting scene with horses in gold, silver, and coloured lacquer on nashiji, ... probably by *Kajikawa*, ... 18
424. Suzuri-bako. Decoration, a stream and plants in gold lacquer on black, the moon inlaid in silver; inside, a pheasant in gold lacquer on nashiji, ... 18
425. Kōbako decorated with Naniwa boats in a stream in taka-makiye, on a ground of rich oki-birame. $10\frac{1}{2}'' \times 4\frac{1}{4}'' \times 3''$, ... 18
426. Suzuri-bako. Decoration, pine trees, and a flight of chidori over sea waves in taka-makiye and inlaid shell on black; inside, buds and leaves in hira-makiye on hirakane, ... 18
427. Round Kōbako in Tansu lacquer, carved with dragon and clouds, and surrounded by a key design; inside, nashiji. Diameter $3\frac{1}{2}''$, height $3\frac{1}{2}''$, ... 18
428. Small Kō-dōgu-bako, in three sections. Decoration, in gold lacquer and kirikane on clouded nashiji, aquatic plants ... 18
429. Kōbako with tray, gold lacquer, in various styles. Decoration, the old cherry trees in flower; sides, fern and lianthus; tray, narcissus. $4\frac{3}{4}'' \times 3\frac{1}{2}''$, ... 18
430. Kōbako, shape of drum, in gold lacquer; decorated on the lid with a dragon, and on the sides with vines on mokumé ground, butterflies encrusted in shell, ... 18
431. Kōbako, in gold lacquer, of various styles. Shape of the box imitates a screen, over which are thrown dresses, the screen is decorated with storks, and bands of diaper-work surround the box. Inside, hirakane and nashiji. $4\frac{3}{4}'' \times 3\frac{1}{4}'' \times 2''$, ... 18
432. Kōbako, shape of two intersecting cylinders, in gold lacquer; decorated with hōwō and dragon in various methods. $5'' \times 2\frac{1}{2}''$, ... 18
433. Kōbako, shape of a plum blossom, five intersecting circles, each a different design, in gold lacquer of various styles. Diameter, $4\frac{3}{4}''$, ... 18
434. Kōbako, in black lacquer, with Kiri leaves and flowers in relief; inside, the Tomoyé device in gold and silver foil and silver lacquer on a gold ground, ... by *Zeshin*, ... 18
435. Kōbako, shape of two intersecting half-spheres, in gold lacquer; decorated with the subject from "Genji Monogatari," a band of maple and a band of oki-birame on the sides, ... 18
436. Quattri-bako, black lacquer. Decoration, sparrows and bamboo in gold; inside, a stream, aquatic plants, and fireflies in gold lacquer on nashiji, ... 18
437. Suzuri-bako. Decoration, two horses in gold, silver, and coloured lacquer on black. Inside, flowers in gold lacquer on nashiji. Feet brown in silver togidashi in the background, ... 18



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438. Ryōshi-bunko, in togidashi lacquer; decorated with insects, reeds, and flowers in gold and silver lacquer; inside, spider's web and tree trunk in gold lacquer, with a flat inlay in shell of plum blossom on black ground, 18
439. Suzuri-bako. Decoration, a court noble and his reflection in a mirror. The figure in gold, silver, and coloured lacquer. Mirror in crystal, the reflection painted on silver lacquer underneath. On the ground is inscribed a poem in gold on hirakane and nashiji; inside, nashiji, 17
440. Shikishi-bako, in togidashi lacquer of gold and colour. Rafts and autumn leaves drifting down a stream. Size, $8'' \times 7\frac{1}{4}''$, 18
441. Mirror case (kagami no saya), black lacquer dusted with shell, the rim of silver; decorated with the signs of the Zodiac (Jū-ni-shi), on a circular panel in gold lacquer; inside, foxes in gold lacquer on nashiji, 18
442. Fūbako, black lacquer; decorated with a pine tree and wistaria in gold and silver togidashi. $9\frac{1}{4}'' \times 3''$, 18
443. Jūbako in five divisions, dark olive. Decoration in gold and coloured lacquer, and inlay of shell. Tops of boxes in a great variety of styles and colours, but all of rectangular form. Ground imitating Sumi (Chinese ink), the lining red. Size, $16'' \times 9'' \times 9\frac{1}{2}''$, signed *Zeshin*, 19
444. Kōbon, flower shape. A circle of coloured lacquer, decoration in the centre on black. The rim high, and lacquered in brown. Diameter, $10''$, 18
445. Kōbako, black lacquer; shape, two square boxes with rounded corners, intersecting. Decoration, a dragon and landscape (with ox), silver lacquer, the outlines in gold over red in hira-makiye; inside, nashiji. $6\frac{1}{2}'' \times 3\frac{1}{2}''$, 18
446. Cha-ire, brown lacquer; decorated with chrysanthemum petals in gold togidashi, 18
447. Small round Kōbako, in black lacquer, decorated inside with a stork in gold togidashi, signed *Hōkō Komin*, 18
448. Small Kōbako. Decoration, toys in gold and coloured lacquer on a mokumé ground; inside, nashiji, 18
449. Ryōshi-bunko, in rough wood; decorated with pine, plum, and bamboo in incrustation of shell and coloured ivory; inside, nashiji. $17\frac{1}{2}'' \times 14'' \times 7''$, 18
450. Small round Kōgō, in gold lacquer; richly decorated with a dragon and hōwō; inside, nashiji, 18
451. Round Kōbako. Decoration, pheasant under a cherry tree (the blossom inlaid gold), in gold lacquer, on nashiji, 17
452. Cha-ire for powdered tea; decorated with wheels in gold lacquer and waves in silver, and nashiji under the waves, 18
453. Small Kōbako; decorated with pine needles in lead and shell on a gold ground; inside, moon and rushes in gold on black, probably by *Kōrin*, 17
454. Small Kōgō, fruit shape, in nashiji, with leaves in taka-makiye, 18
455. Small round Kōgō, black lacquer; decorated with kiku flowers in taka-makiye, 17
456. Round Kōbako, in wood. Decoration, a wheel and praying mantis (kamakiri) in gold lacquer, signed *Yōyūsai*, 18
457. Box containing tea jar for tea ceremony (cha-no-yu), black lacquer on paper. Decoration, a basket and flowers in gold lacquer and pottery on a black ground. $5\frac{3}{4}'' \times 4\frac{1}{4}'' \times 4\frac{3}{4}''$, probably by *Hoitsu*, 18

458. Round Kuwashi-bako (sweetmeat box) made of bamboo root, and decorated in colours with flowers in champlevé enamel and lacquer. Diameter, $3\frac{1}{2}$ ", 17
459. Kōbako, with cord-holder (as used on Inro). The outer case of black lacquer, imitating leather; the box decorated with ferns and insects in gold and coloured lacquer on black ground, thinly dusted with gold, 18
460. Ryōshi-bunko. Red lacquer on basket-work of woven strips of bamboo, with medallions in high relief in black and gold lacquer to imitate cakes of Chinese ink; decorated with old designs. $12\frac{1}{2}" \times 4" \times 3\frac{1}{2}"$, probably by *Ritsuō*, 17
461. Small round Kōgō, black lacquer; decorated with bamboo and pine branches, and the Tokugawa crest in gold lacquer on black, 18
462. Tsui-tate (small screen) of bamboo, lacquered with a kettle and arrow-heads, with an inscription, "Ancient bronze jar found in the Yamato province, where it had been buried 900 years; now it is in the possession of the Imperial family." "An arrow-head (on the right) found within the walls of a castle in Tamura county in Mutsu province." "An arrow-head (attached to an arrow) used by Kusunoki Masashigé." "An arrow head found in the village of Ishikawa, Mutsu province." Height, 22"; width, $24\frac{1}{2}"$, ... probably by *Zeshin*, 18
463. Jūbako, in five divisions (with two lids). Decoration, butterflies conventionally treated, and hōwō in gold and coloured lacquer, and inlaid lead and shell on an uneven olive ground; inside, vermilion. $16" \times 9" \times 9\frac{1}{2}"$, signed *Zeshin*, 19
464. Jūkōgo, in three divisions. Decorated with kiku flowers in gold lacquer and inlaid shell on nashiji. $2\frac{3}{4}" \times 2\frac{1}{4}" \times 3"$, 18
465. Saka-zuki, in vermilion lacquer. Decorated with a landscape in gold, principally oki-birame work, 18
466. Kōbako, in gold lacquer, and inlaid with ivory and shell. The gods Benten, Bishamon, and Yebisu on the lid; the sides in mokumé of various coloured gold; probably by a late Kajikawa and Shibayama. $5\frac{1}{2}" \times 4\frac{1}{4}"$, 19
467. Small round Kōbako, in purple lacquer, carved after the style of tsuishu. Fruit and foliage of the (reishi) *Euphoria lichi*, 18
468. Plaque with a koro and hanaiké, lacquered in relief to imitate bronze, and a small screen lacquered in colours, *Kakihan* only, 18
469. Sashi-gushi. Decoration, maple leaves and stream in gold lacquer, 18
470. Suzuri-bako, black lacquer. Decoration, a helmet and branch of plum tree in taka-makiye and inlaid silver and mother-of-pearl, enriched with dusted gold in clouds (kinfunji); inside, houses and nanten bushes in gold, silver, and coloured taka-makiye on fine nashiji, ... 18
471. Suzuri-bako, rough natural wood, drafted edges of coarse nashiji, with circular medallion; head of Daruma in carved lacquer on gold ground; inside, leaves in outline on a dark ground, imitating leather, oki-guchi of pewter; at side, two obscure seals, "Tenrokudō, humbly made by Kenkoku." Kenkoku was a pupil of Kenya (Kenzan's brother, Ritsuō's master), 17
472. Kōbako, gold lacquer; decorated with an all-over design of kiku flowers in low relief; inside, hirakane, 18
473. Small round Jūkōgo; decorated with conventional chrysanthemums in gold lacquer on black, bottom partition lined with silver, 18



458. Round Kuwashi-bako (sweetmeat box) made of bamboo root, and decorated in colours with flowers in champlevé enamel and lacquer. Diameter, $3\frac{1}{2}$ ", 17
459. Kōbako, with cord-holder (as used on Inro). The outer case of black lacquer, imitating leather; the box decorated with ferns and insects in gold and coloured lacquer on black ground, thinly dusted with gold, 18
460. Ryōshi-bunko. Red lacquer on basket-work of woven strips of bamboo, with medallions in high relief in black and gold lacquer to imitate cakes of Chinese ink; decorated with old designs. $12\frac{1}{2}$ " \times 4" \times $3\frac{1}{2}$ ", probably by *Rinsuō*, 17
461. Small round Kōgō, black lacquer, decorated with bamboo and pine branches, and the Tokugawa crest in gold lacquer on black, 18
462. Tsuritate (small screen) of bamboo, lacquered with a kettle and arrow-heads, with an inscription, "Ancient bronze jar found in the Yamato province, where it had been buried 900 years; now it is in the possession of the Imperial family." "An arrow-head (on the right) found within the walls of a castle in Tannura county in Mutsu province." "An arrow-head (attached to an arrow) used by Kusunoki Masashigé." "An arrow head found in the village of Isukawa, Mutsu province." Height, 22"; width, $24\frac{1}{2}$ ", probably by *Zeshin*, 17
463. Jūbako, in five divisions (with two lids). Decoration, butterflies conventionally treated, and hōwō in gold and coloured lacquer, and inlaid lead and shell on an uneven olive ground; inside, vermillion. $10\frac{1}{2}$ " \times 9" \times $9\frac{1}{2}$ ", signed *Zeshin*, 18
464. Jūkōgō, in three divisions. Decorated with aiku flowers in gold lacquer and inlaid shell on nashiji. $2\frac{1}{2}$ " \times $2\frac{1}{2}$ " \times 3", 17
465. Saka-bako, iron, mottled lacquer. Decorated with a landscape in gold, principally oki-birame work, 18
466. Kōbako, in gold lacquer, and inlaid with ivory and shell. The gods Bonten, Bishamon, and Yama on the lid; the sides in mokumé of various coloured gold; probably by a late Kōmatsu and Shōbayama. $5\frac{1}{2}$ " \times $4\frac{1}{2}$ ", 19
467. Small round Kōbako, in purple lacquer, carved after the style of tsukibu. Fruit and foliage of the (pearl) *Euphorbia hiehi*, 18
468. Plaque with a koro and hanakō, lacquered in relief to imitate bronze, and a small screen lacquered in colours, *Kakihan* only, 18
469. Sashi-gushi. Decoration, maple leaves and stream in gold lacquer, 19
470. Suzuri-bako, black lacquer. Decoration, a helmet and branch of plum tree in taka-makiye and inlaid silver and mother-of-pearl, enriched with dusted gold in clouds (kinfunji); inside, houses and nanten bushes in gold, silver, and coloured taka-makiye on fine nashiji, 19
471. Suzuri-bako, rough natural wood, drafted edges of coarse nashiji, with circular medallion, head of Daruma in carved lacquer on gold ground; inside, leaves in outline on a dark ground, imitating leather, oki-guchi of pewter; at side, two obscure seals, "Tenrokudō, humbly made by Kenkoku." Kenkoku was a pupil of Kenyō (Kenzan's brother, Ritsue's master), 17
472. Kōbako, gold lacquer; decorated with an all-over design of aiku flowers in low relief, inside, hirakane, 15
473. Small round Jūkōgō; decorated with conventional chrysanthemums in gold lacquer on black, bottom partition lined with silver, 15



474. Bon. Decoration, conventional chrysanthemum flowers in gold lacquer of various colours, nashiji and silver on black. $13'' \times 9''$, 18
475. Ryōshi-bunko, with lid and drawer, kusunoki (camphor tree) wood, covered with thin, transparent lacquer. Decoration, togidashi of gold in various shades, and in silver; branches of bamboo snow-laden. $14\frac{1}{4}'' \times 5\frac{1}{4}'' \times 4''$, signed *Kwanshōsai* (Tōyō), 18
476. Suzuri-bako, lacquer to imitate Chinese figure stone (agalmatolite), or possibly the glaze of Rakū pottery. Decoration incrustated work of stone, shell, &c., vase with chrysanthemum flowers and berries, and a flower-pot with orchid growing on a piece of stone after the style of Ritsuō; inside, a flight of geese in taka-makiye on black ground, 18
477. Suzuri-bako, black lacquer. Decoration, conventional landscape of cherry and pine trees, the cherry blossom inlaid in silver, the pines in taka-makiye; inside, scrolls, various designs in gold lacquer on nashiji, 18
478. Fūbako. Decorated with the Tsuchiya crest, kiku flowers, and stream in taka-makiye and gold-foil on fine nashiji. $9'' \times 2\frac{1}{2}''$, 18
479. Small Kodansu, in wood; decorated with flowers in incrustated work, the mounts in silver, 18
480. Suzuri-bako, oki-guchi in pewter. Decoration, a Chinese landscape in gold and silver lacquer in relief on nashiji; inside, arrangement of dwarf trees on stand, 17
481. Pair of small bowls, with lids in black lacquer; decorated with daikon and pine branch in gold lacquer; inside, nashiji, 18
482. Suzuri-bako, oki-guchi of pewter. Decoration in gold and silver lacquer on nashiji; a drum in high relief in gold and silver lacquer, and a partition, or screen, of brocade of a design in chequers of kirikane and hira-makiye (these are accessories for a dance called Bugaku); inside, a landscape and stream in taka-makiye on nashiji, 17
483. Hibachi, in black lacquer, lined with metal; decorated with a dragon in high relief, on a ground of diapers. Diameter, $4\frac{1}{2}''$, 17
484. Bon, Kōkwa-ryoku-yō lacquer. Decoration, flowers in relief in gold and colours, on black ground. $9\frac{1}{2}'' \times 9\frac{1}{2}''$, 19
485. Suzuri-bako (with tray), shape of koto, in gold lacquer and silver. Decoration of tray, a maple tree blown by the wind, and inside the lid a landscape and waterfall in lacquer of taka-makiye on hirakane ground, oki-guchi pewter. $10'' \times 4\frac{1}{4}''$, 17
486. Kōbako with tray. Entirely covered inside and outside with silver and gold oki-birame work of the 17th century, with three small medallions of landscapes in togidashi, inserted at a later date. $9\frac{1}{4}'' \times 3\frac{1}{4}'' \times 4\frac{1}{4}''$, —
487. Kōbon. Decorated with plants, moon, and clouds in gold and silver lacquer on black, the margin of silver lacquer. $8'' \times 7\frac{1}{4}''$, 18
488. Suzuri-bako. Decoration, Iris in gold lacquer, shell, and lead in relief on a red ground; inside, a court noble and lady on black ground, signed *Seisei Kwōrin*, seal *Hoshuku*, 17
489. Suzuri-bako (circular shape). The lid has a black lacquer ground, with decoration of togidashi in red, black, gold, and various metallic shades; a humorous representation of the six famous poets (Rok-Kasen); inside, square and long sheets of paper with poems (shikishi and tanzaku respectively). The mizu-ire in the form of two figures, in old court costume, of shakudō and other metals, 19

490. Suzuri-bako, marquetry (yoseki-zaiku). Made at Shizuoka, in Suruga, also called Suruga-zaiku. Decoration, inside fine nashiji, poems (uta) in gold lacquer on the marquetry, inside the lid, and on the tray, ... 18
491. Suzuri-bako. Zonsei lacquer; decorated with hōwō at the corners, and all over with various conventional designs in gold and colours, edges of lid in oki-birame; inside, spider webs and insects in gold lacquer on black, ... 17
492. Kōbako, in black lacquer; decorated with peonies, birds, and plants in gold and silver togidashi. $7'' \times 4\frac{1}{2}'' \times 4\frac{3}{4}''$, ... signed *Shunshō*, 18
493. Round Kōbako, in persimmon wood. Decoration, fans and pine branches in gold and inlaid shell. Diameter, $3\frac{1}{2}''$, ... signed *Hōkiō Kōrin*, 17
494. Fūbako. Entirely covered outside and inside with country scenes in gold and silver lacquer of various kinds, with cherry blossoms incrusting in gold on a black ground; inside are two characters in raised silver. $9\frac{1}{2}'' \times 3\frac{1}{2}'' \times 1\frac{1}{2}''$, ... 18
495. Round Cha-ire. Decoration, keitō plant (cockscorn) in gold and red lacquer on black. Height, $3''$, ... signed *Shio* (probably Shiomi), 19
496. Kuwashi-bon; decorated with branches of bamboo in hira-makiye and inlaid shell. $6\frac{3}{4}'' \times 7\frac{1}{4}''$, 18
497. Te-bako. Decoration, peonies in gold lacquer, the leaves in awabi shell, on a ground of gold lacquer specked with small pieces of gold; inside, conventional pattern of waves in gold lacquer. $9'' \times 6\frac{1}{2}'' \times 5''$, ... signed *Seisei Kōrin*, 17
498. Kōbako, round, polished black lacquer. Decoration, scattered kiku flowers in gold outline, signed *Hidari*, 18
499. Small Jūkōgo, in three divisions. Decoration, flowers in gold and silver lacquer on a ground of oki-birame; inside, nashiji. $2\frac{1}{4}'' \times 3''$, ... 18
500. Kōbako, round. Decoration, plum (mumé) blossom in taka-makiye and red lacquer, ... 18
501. Two small trays, black lacquer, with a slight decoration of plants in gold. $9'' \times 9''$, signed *Yōyūsai*, 18
502. Fūbako in rich brown lacquer, incrusting with shell, &c. A vase of flowers, scissors, and birds; inside, a flight of chidori in gold on nashiji. $8'' \times 2''$, ... 18
503. Kōgō, round, formed from a nut; carved and thinly lacquered with deer and birds in relief in sunk panels, ... 18
504. Small Kōgō. Decoration, flowers and insects in taka-makiye on a mokumé ground, ... 18
505. Small Kōro, with an ivory and a perforated silver cover. Decoration, scroll and plum blossom in gold togidashi; border in diapers, and the rim a scroll in hira-makiye, ... 18
506. Zushi, in black lacquer, enclosing a carved figure of Buddha, lacquered in colours. A lotus seed, carved in wood, forms the netsuke, ... 18
507. Suzuri-bako, black lacquer. Decoration, storks and reeds in taka-makiye, and waves and clouds in togidashi and kirikane; inside, autumn plants in taka-makiye and gold-foil and clouded nashiji; mizu-ire shells in silver, ... 18
508. Kōbon. Lacquer in imitation of green bronze (seidō). A child's ball (temari), with scissors, needle, and gold thread in high relief, all lacquer imitations of the materials of which they are made, ... signed *Kōzan*, 19
509. Lacquered gourd (hiyo-tan) in two divisions, for saké; decorated with butterflies, some in panels in relief and others in togidashi on black ground, in the style of Ritsūō, ... 19



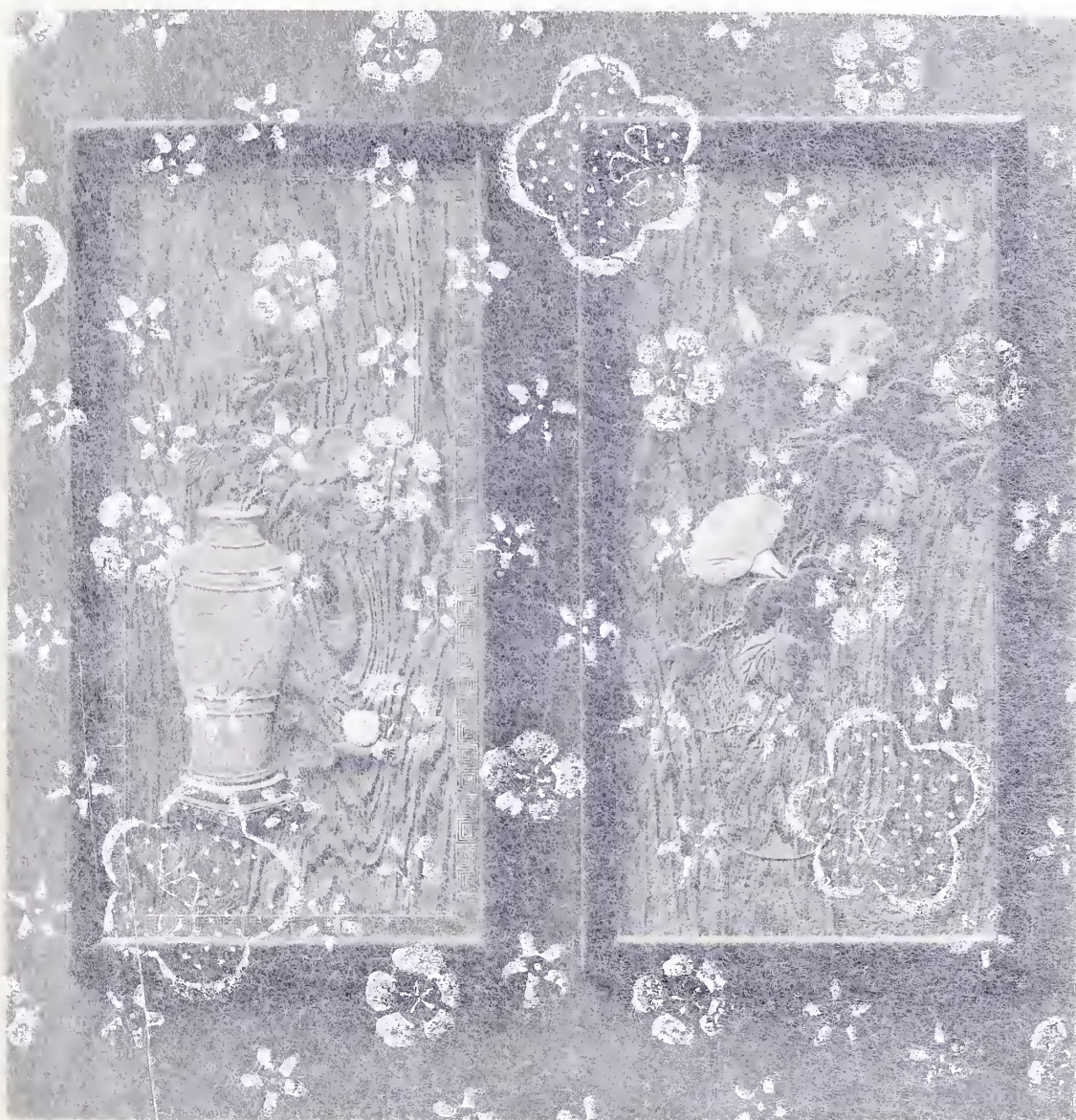
190. Suzuri-bako, marquetry (yoseki-zaiku). Made at Shizuoka, in Suruga also called Suruga-zaiku. Decoration, inside fine nashiji, poems (uta) in gold lacquer on the marquetry, on the lid, and on the tray. ...
191. Suzuri-bako. Zonsei lacquer: decorated with hōwō at the corners, and all over with various conventional designs in gold and colours, edges of lid in oki-birame: inside, spider web and insects in gold lacquer on black, ...
192. Kōbako, in black lacquer, decorated with peonies, birds, and plants in gold and silver togidashi. 7" x 4½" x 4½", ... signed *Shō-ishō*.
193. Round kōbako, in persimmon wood. Decoration, fans and pine branches in gold and inlaid shell. Diameter, 3½", ... signed *Hōrō Kōrin*.
194. Fūbako. Entirely covered outside and inside with country scenes in gold and silver lacquer of various kinds, with cherry blossoms incrustated in gold on a black ground; inside are two characters in raised gold. 9½" x 3½" x 1½", ...
195. Round Chaire. Decoration, kentō plow (lookscumb) in gold and red lacquer on black. Height, 5", ... signed *Shō* (probably Shiomi).
196. Kuwashi-ban, decorated with blossoms of bamboo in hira-makiye and inlaid shell. 6¾" x 7¼", ...
197. Tsubato. Decoration, peonies in gold lacquer, the leaves in awabi shell, on a ground of gold lacquer specked with sand; back of lid, inside conventional pattern of waves in gold lacquer. 9" x 6½" x 7", ... signed *Seisei Kōrin*.
198. Kōbako, round, polished black lacquer, scattered kiku flowers in gold outline, ... signed *Hidari*.
199. Small Jūkōgo, in three divisions, decorated with flowers in gold and silver lacquer on a ground of oki-birame; inside, inside, ...
200. Kōbako, round. Decoration, ... in hira-makiye and red lacquer, ...
201. Two small trays, black lacquer, ... 9" x 9", ... signed *Yōyūzai*.
202. Fūbako in rich brown lacquer, incrustated with shell, &c. A vase of flowers, scissors, and brush inside, a flight of chidori in gold on nashiji. 5" x 3", ...
203. Kōgi, round, formed from a nut; carved and thinly lacquered with deer and birds in relief in ...
204. Small Kōbako. Decoration, flowers and insects in taka-makiye on a mekumé ground, ...
205. Small Kōro, with an ivory and a perforated silver cover. Decoration, scroll and plum blossom in gold togidashi; border in dappars, and the rim a scroll in hira-nakiye, ...
206. Zushi, in black lacquer, enclosing a carved figure of Buddha, lacquered in colours. A lotus seed, carved in wood, forms the netsuke, ...
207. Suzuri-bako. Black lacquer. Decoration, stalks and reeds in taka-makiye, and waves and clouds in togidashi and kumogata, inside, autumn plants in taka-makiye and gold-foil and clouded nashiji; mizu-ue shell on floor, ...
208. Kōbon. Lacquer, imitation of green, ... with scissors, needle, and gold thread in high relief, ... materials of which they are made, ... signed *Kōbon*.
209. Lacquered gourd (hiyo-tai) in two divisions, the upper decorated with butterflies, some in panels in relief and others in rigid shell, the ground in the style of Ritsūō, ...



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510. Shikishi-bako. Decoration, basket of flowers, incrustated in ivory, shell, and coral, in high relief; inside, storks in mother-of-pearl. $9\frac{1}{2}'' \times 7\frac{1}{4}''$, signed *K'agci*, 18
511. Kōbako; decorated with diapers in silver, 18
512. Miniature ivory Suzuri-bako, with all-over decoration of plum blossom in gold lacquer, the ground red, 18
513. Pair of Hibachi in Kiri wood; decorated with chrysanthemums, in relief, in gold lacquer, shell, &c. Diameter, 12"; height, 8", signed *Hōkiō Kōrin*, 17
514. Kōbako, black lacquer; decorated with shells in pottery. Diameter, 5", ... signed *Tei ji*, 19
515. Small Kōbako, in tsugaru lacquer. Decoration, plum and cherry blossom in gold lacquer and inlaid gold on a ground of various colours; inside, nashiji, 18
516. Small Kōgō. Wood, carved in low relief and lacquered; mosaic ground of shell. Hotei carrying his bag, the body and face inlaid in pottery; inside, fine nashiji, 17
517. Kōbako, in black lacquer. Decoration in inlaid vermilion and gold lacquer; Dharma, on a reed, crossing the sea. $3\frac{3}{4}'' \times 2''$, probably by *Shisen*, 19
518. Small Hibachi, in wood. Decoration in gold lacquer, of plum blossom and pine tree, ... 18
519. Small Kōgō, in togidashi lacquer. Decoration in gold of birds and waves, 18
520. Square box, wood, the lid polished black lacquer. Decoration, a dragon in taka-makiye of gold and colour, surrounded with a border of key pattern in black lacquer in low relief, enclosed by a silver moulding. On the rim is a key pattern, and on the sides discs of wave-form, both inlaid in silver. Each corner is clamped with three bands in silver, ... 18
521. Suzuri-bako and Shikishi-bako, in one piece, black lacquer; decorated on the lid with a landscape in gold and poetical inscription inlaid in shell; on the sides a bridge, waves, and cloud in gold, and two boats inlaid in shakudō. Oki-guchi in silver; inside, a circular device of sea-weed and pine-needles in gold lacquer in togidashi and inlay of gold and silver. $7\frac{1}{2}'' \times 7'' \times 4''$, 18
522. Suzuri-bako. Decoration, falcon on perch, and plum tree in lacquer of taka-makiye and colours on a silver lac ground, 18
523. Te-bako, in polished black lacquer. On the lid is a makimono, and on it a figure of Jurōjin and stag; on the sides, cedar trees and hills in gold lacquer, lead, and shell; inside the lid, two fans, placed one over the other, similarly incrustated. On one of these is the figure of Uzumé. $8\frac{1}{4}'' \times 6\frac{1}{4}'' \times 5''$, signed *Hōkiō Kōrin*, 17
524. Small Kodansu, with four drawers, enclosed by a door pierced by a gourd-shaped lattice, black lacquer. Decoration, birds and waves in chinkinbori; the edges plum blossom in gold and red lacquer; the mounts in silver. $4'' \times 4'' \times 7''$, 18
525. Te-bako, in yellow-brown lacquer, carved in high relief, with landscape and figures on a diaper ground; inside, flowers in gold and black outline on a red ground. (Chinese style.) $7\frac{1}{4}'' \times 5'' \times 4\frac{3}{4}''$, 18
526. Suzuri-buta, togidashi lacquer; oki-guchi of pewter. Decoration, flowers in coloured gold and silver over colour. $10\frac{1}{4}'' \times 9\frac{1}{2}''$, probably by *Yamamoto Shunshō*, 17
527. Suzuri-bako, in togidashi and hira-makiye. Subject, a pleasure party in a boat in gold, silver, and colours; inside, fine nashiji, probably by *Shunshō*, 18
528. Two panels, with flowers in relief, in pottery and lacquer of gold and colours, on wood, by Kenya. These pieces are supposed to be Kenya's last work, 19

529. Ko-bon, in togidashi lacquer of gold and colour on black. A monkey. $8'' \times 5\frac{1}{2}''$,
signed *Shiomi Masanari*, 18
530. Kōbako, in gold lacquer, oki-guchi of silver. Decoration, a landscape; inside, nashiji, tray iris,
with a border of oki-birame. $2\frac{1}{2}'' \times 2\frac{1}{4}''$, 18
531. Small Jū-kōgo, in two divisions (hexagonal). Decoration, a dragon and the treasures, in gold,
lacquer, and colours; inside, gold oki-birame, 18
532. Te-bako. Decoration, a fan in gold lacquer on a ground of silver and gold hirakane; on the
fan, delicately painted in lacquer, a cock and branches of bamboo; the base of the fan is in
red lacquer, with the Kiri crest in gold; inside, clouded nashiji. $9\frac{1}{2}'' \times 7\frac{1}{4}'' \times 4''$,
signed *Kajikawa*, 18
533. Chawan, paper, lacquered black, with rough surface imitating Yeiraku pottery; the Imperial
crest in gold; used in cha-no-yu (tea ceremony), 18
534. Bon in olive-coloured lacquer. Decoration, fuki plant (*petasites japonica*) in gold, black, and
dark-coloured lacquer, branch of bamboo engraved. $13\frac{1}{2}'' \times 8''$, ... signed *Zeshin*, 19
535. Saka-zuki, in vermilion lacquer; decorated with fish in relief in gold, silver, and colour.
Diameter, $6''$, signed *Shōriusai*, aged 61, 19
536. Box, natural wood; inlaid are plaques of pottery and other materials to imitate roof-tiles,
terminal and plain. Beaded edge in black lacquer, gilt. $9\frac{1}{2}'' \times 8\frac{3}{4}'' \times 4\frac{3}{4}''$,
seal *Kwan* (in pottery). By Ritsuō, 17
537. Kuwashi-bako, gourd shape, made from tree fungus Sarunoko shikake (monkey's seat). De-
coration, gourd plant, the fruit in pottery, flower in shell, leaves in lacquer and lead. $8'' \times 5\frac{3}{4}''$,
seal *Kwan* (Ritsuō), 17
538. Kōbako, in wood, oki-guchi pewter; decorated with a female figure and dog in pottery, lacquered
in colour; inside, wisteria and lantern in gold, colour, and silver lacquer on black specked
with gold. $5\frac{1}{2}'' \times 4''$, seal (pottery) *Tei* (or *Sada*), (lacquer) *Hokwasai*, 17
539. Saka-zuki, in green lacquer; decorated with a poem by Sojō Henjō in gold lacquer, 18
540. Small square Kōgō in solid mokumé lacquer, silver lining. Decoration, in gold lacquer, of a
subject from the "Genji Monogatari. $2\frac{1}{4}'' \times 2\frac{1}{4}''$, 18
541. Pair of combs (Sashi-gushi) in horn; decorated with kiku flowers in gold lacquer, 19
542. Kōgō in Tsuishu lacquer, carved with a dragon and cloud, with the inscription, "Shōten
(Buddha) Asakusa" (at Asakusa temple); inside, nashiji, 18
543. Kōgō, shape of helmet, in gold lacquer; inside, nashiji, 18
544. Zushi in vermilion lacquer, with engraved silver mounts; the carved Buddha lacquered in gold, 18
545. Round Cha-iré, black lacquer; decorated with detached plum flowers on flat lacquer of gold
and silver, 18
546. Suzuri-bako, in wood, with an incrustation of ivory, shell, &c.; Chinese sages seated; inside,
banana plant in green and gold lacquer in relief, and waves in gold togidashi on black
ground, 18
547. Suzuri-bako in black lacquer, with incrustated work in shell, ivory, &c., in high relief; children
making snowball. Inside, vermilion; on the marble inkslab is inscribed a poem, 17
548. Suzuri-bako. Decoration, the five horses of Muhwang in gold and coloured lacquer on black;
inside, a flute in colour, the tassel in silver-foil and gold lacquer, the ground nashiji,
probably by *Kajikawa*, 18



529. Ko-bon, in togidashi lacquer of gold and colour on black. A monkey, $5" \times 2\frac{1}{2}"$, signed *Shūan Tsuranari*, 13
530. Kōbako, in gold lacquer, oki-guchi of silver. Decoration, a landscape; inside, nashiji, the iris, with a border of chrysanthemums. $2\frac{1}{2}" \times 2\frac{1}{2}"$, ... 14
531. Small tsukagō, in two divisions (pentagonal). Decoration, a dragon and the treasures, in gold, lacquer, and colours, outside gold oki-birame, ... 14
532. Te-bako. Decorative, a fan in gold lacquer on a ground of silver and gold hirakane; on the fan, delicately painted in lacquer, a cock and branches of bamboo; the base of the fan is in red lacquer, with the Kiri crest in gold; inside, clouded nashiji. $9\frac{1}{2}" \times 7\frac{1}{4}" \times 4"$, signed *Kajikawa*, 14
533. Chawan, paper, lacquered black, with rough surface imitating Teiraku pottery; the Imperial crest in gold; used in cha-no-yu (tea ceremony), ... 14
534. Round olive-stained lacquer. Decoration, petal plant (*petasites japonica*) in gold, black, and red-coloured lacquer; brass inlaid and engraved. $13\frac{1}{2}" \times 8"$, signed *Teshin*, 14
535. Round, in vermilion lacquer, decorated with fish in relief in gold, silver, and colour. Diameter, 6", ... signed *Shōriusai, aged 61*, 14
536. Box, natural wood, inlaid with precious stones and other materials to imitate roof-tiles, terminal and plain. Box and cover, in gold lacquer, gilt. $9\frac{1}{2}" \times 8\frac{1}{2}" \times 4\frac{1}{2}"$, seal *Kwan* (in netter). By Ritsuō, 14
537. Kawashibako, gourd shape, decorated with Sarunoko shikake (monkey's seat). Decoration, a bird plant, ... leaves in lacquer and lead. $3" \times 5\frac{3}{4}"$, seal *Kwan* (Ritsuō), 14
538. Kōbako, in wood oki-guchi, decorated with a figure and dog in pottery, lacquered in colour in blue, white, and red, and silver lacquer on black speckled with gold. $2\frac{1}{2}" \times 2\frac{1}{2}"$, seal *Kwan* (lacquer) *Hokwasai*, 14
539. Kōbako, in green lacquer, decorated with a figure and dog in gold lacquer, ... 14
540. Round square in gold lacquer, decorated with a figure and dog in gold lacquer, of a ... $2\frac{1}{2}" \times 2\frac{1}{2}"$, ... 14
541. Square of wood, decorated with a figure and dog in gold lacquer, ... 14
542. Kōbako in Tsuishu lacquer, decorated with a dragon and cloud, with the inscription, "Shōten (Shōtō) Asakusa" (at Asakusa temple); inside, nashiji, ... 14
543. Kōbako, shape of helmet, in gold lacquer; inside, nashiji, ... 14
544. Zōgan in vermilion lacquer with engraved silver motifs; the carved Buddha lacquered in gold, ... 14
545. Round Cha-irō, black lacquer; decorated with detached plum flowers on flat lacquer of gold and silver, ... 14
546. Suzuri-bako, in wood, with an illustration of ivory, shell, &c.; Chinese ladies seated; inside, banana plant in green and gold lacquer in relief, and waves in gold togidashi on black ground, ... 14
547. Suzuri-bako, in black lacquer, with a carved work in shell, ivory, &c., in high relief, children making snow ball. Inside, vermilion, and the handle inkslab is decorated with a poem, ... 14
548. Suzuri-bako. Decoration, the five horses of a carriage in gold and vermilion lacquer on black, inside, a flute in colour, the tassel in silver-loll and gold lacquer on ground nashiji, probably by *Kajikawa*, 14



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549. Suzuri-bako. Decoration, reeds, snow-laden, in gold lacquer and lead on black ground; inside, the sun's disc, waves, and a flight of chidori; oki-guchi of pewter, probably by *Koyetsu*, 16
550. Suzuri-bako. Decoration, quail, chrysanthemums, and basket in high relief in gold-foil, lacquer, and shell on hirakane; inside, a landscape and waterfall in gold lacquer and nashiji, pine leaves in silver wire. Inscribed, "Harui restored" (19th century), 17
551. Suzuri-bako, in chinkinbori lacquer. A warrior and the dragon, key border; inside, bamboos and snow in togidashi on a ground of hirakane, 18
552. Suzuri-bako. Decoration, in taka-makiye and oki-birame on a black ground, a hat and basket (used as a knapsack), maple tree and vine on a mountain path; inside, hares, rocks, and waves in gold and silver lacquer on nashiji, the moon and crests of waves in silver, 17
553. Suzuri-bako. Decoration, in taka-makiye, on a togidashi ground of dusted gold and silver, tiger-skin effect, Kakinomoto-no Hitomaro (a poet); inside, a landscape in taka-makiye on nashiji, 18
554. Kōbako, shape of two hexagonal boxes intersecting. Decoration, one, a cock and hen in relief in gold and coloured lacquer on hirakane; the other, autumn plants in gold lacquer. 6" × 4", 19
555. Suzuri-bako, black lacquer. Decoration, carriage of the Mikado, and creeping-plants in taka-makiye, lead, and shell; inside, Manzai dancers in taka-makiye of gold lacquer and colours on nashiji, 17
556. Ryoshi-bunko and Suzuri-bako, black lacquer (two pieces); decorated with peacocks and peony flowers painted in gold and various coloured lacquer; inside the large box, nashiji, and inside the Suzuri-bako are plants in gold lacquer on nashiji, 18
557. Suzuri-bako. Decoration, in hira-makiye and red under the gold on black, quail and millet; inside, sparrows and rice plants on a ground of hirakane, 17
558. Suzuri-bako. Decoration, pine tree and autumn plants in gold and silver lacquer on black ground specked with gold, 19
559. Suzuri-bako. Decoration, bamboo in lacquer of taka-makiye and togidashi in gold on black; inside, plants by a stream in gold lacquer and gold-foil on hirakane of gold, silver, and colour. 12 $\frac{3}{4}$ " × 9 $\frac{3}{4}$ ", signed *Koma Koriu*, 18
560. Kōbako, shape of two intersecting square boxes. Decoration, the ground of one in black, the other in gold of a green shade. Accessories for the Bugaku dance, and maple tree in gold and coloured lacquer, and inlay of pottery and shell in high relief; oki-guchi in pewter, risers conventional scroll in gold line. 9" × 6 $\frac{1}{2}$ " × 4 $\frac{1}{2}$ ", seal *Kwan* (Ritsuō), 17
561. Round Kōgō, in togidashi lacquer of gold and colour. View of Fuji in a square panel; inside, a poem "To the Peerless Mountain." Diameter, 3". (No. 561 very similar style of decoration), signed *So-shōsai*, 18
562. Small round Kōgō. Decoration, plum blossom in gold, silver, and colour, and a bird incrusting in various metals; inside, kinji, 18
563. Fūbako. Decoration, maple leaves and dancers' caps, in various kinds of lacquer and gold-foil, on a mokumé ground. 10" × 3 $\frac{1}{2}$ " × 2", 18
564. Small round Kōgō. Shell mosaic (aogai-nuri) of Karashishi, on a togidashi ground of mokumé, 18

565. Small oblong Kōgō, in togidashi lacquer of gold and colours, on black; autumn flowers; inside, gold and silver nashiji, ... 18
566. Suzuri-bako, black lacquer. Decoration, a falcon in chinkinbōri; the margin and sides in mokumé lacquer, inside the lid a flowering plant in shell, gold and silver lacquer, on hirakane, ... signed *Chinyei*, 18
567. Kōgō. Decoration, plants and butterflies in gold on a mokumé ground, ... 18
568. Two small Kōgō, in gold and coloured lacquer; shape and decoration to imitate books, ... 18
569. Small Kōbako (shape of food all), in guri lacquer of nine layers, ... 18
570. Kurotsuki-bako, in guri lacquer of twelve layers. Diameter, $4\frac{1}{2}$ ", ... 18
571. Kōgō, with a hare and foliate design in relief, in brown lacquer. On the reverse a seal, ... 18
572. Ryōshi-bunko, in togidashi of gold and colours, on black. Kan'an and Jitoku reading a scroll. The sides like flowers in gold, on black; inside, nashiji. $8" \times 5\frac{1}{2}"$, ... 18
573. Ryōshi-bunko and Suzuri-bako in one piece; oki-guchi of silver. Decoration, monkeys on pine-tree in tana-makiye, background, clouds of nashiji on black lacquer. Inside, in togidashi of gold and colour, a stag under a pomegranate tree. Underneath, hirakane and nashiji. $9" \times 5\frac{3}{4}"$, signed *Shisen*, 19
574. Small Buddhist Shrine, in black lacquer, containing a relic-holder in the form of a crystal pagoda. Height, 6", ... 17
575. Ryōshi-bako, in guri lacquer of twelve layers. $1\frac{1}{2}" \times 3" \times 5"$, ... 18
576. Suzuri-bako. Decoration, in togidashi of gold on a gourd-shaped panel, a landscape in rain, from a painting by Hōga; on the lid, a poem. Mizu-iré, maple leaves in silver, signed *Hōkio Komin*, 18
577. Kōbako, shape of two intersecting square boxes, one dull, the other polished, in olive and black lacquer. Decoration, waves in shell, and slight decoration of chrysanthemum in ... $2\frac{1}{2}" \times 2\frac{1}{2}"$, signed *Zeshin*, 19
578. Kōbako, black lacquer; decorated with a dragon and clouds in gold (with red underlaid), and silver togidashi and hira-makiye. $8\frac{1}{2}" \times 2\frac{3}{4}"$, ... 18
579. Small Kōgō, fan-shape in black lacquer; decorated with Dainoku in low relief, probably by a pupil of *Zeshin*, 19
580. Kōgō in wood, with a decoration of kiku flowers in pottery, shell, and lead. Similar to No. 579, and evidently by Ritsudō. $8" \times 8"$, seal *Taiji*, 19
581. Kōgō, with requisites for the incense-game. Decoration, on the lid a landscape; sides, scattered maple leaves and cherry blossom, in flat lacquer of gold and silver on black; inside, similar decoration in tana-makiye, on clouded nashiji. $8\frac{1}{4}" \times 7\frac{1}{4}" \times 7"$, ... 19
582. Menbako in worm-eaten wood, decorated with gold lacquer, lead, and shell. Saribasō dancer, drum, flute, and curtain, in gold lacquer and shell, on clouded nashiji, oki-guchi of pewter. $7\frac{1}{4}" \times 6\frac{1}{4}" \times 7\frac{1}{4}"$, probably by *Hansan*, 19
583. Saké tokfuri, conical. Decoration, a shell in relief on gold lacquer on black; the opening in silver, and chrysanthemum. Height, $5\frac{1}{4}"$, ... signed *Zōkoku*, 19
584. Chai-iré, guri lacquer in seven layers; Chinese design, ... signed *Zōkoku*, 19
585. Chai-iré, black lacquer, incrustated in high relief with coloured lacquer. Flowers of the winter plum, chrysanthemum, peony, and a liliaceous plant, ... probably by *Yōsei*, 19
586. Chai-iré; decorated in shell and lead on a red and gold ground, ... style of *Karin*, 19

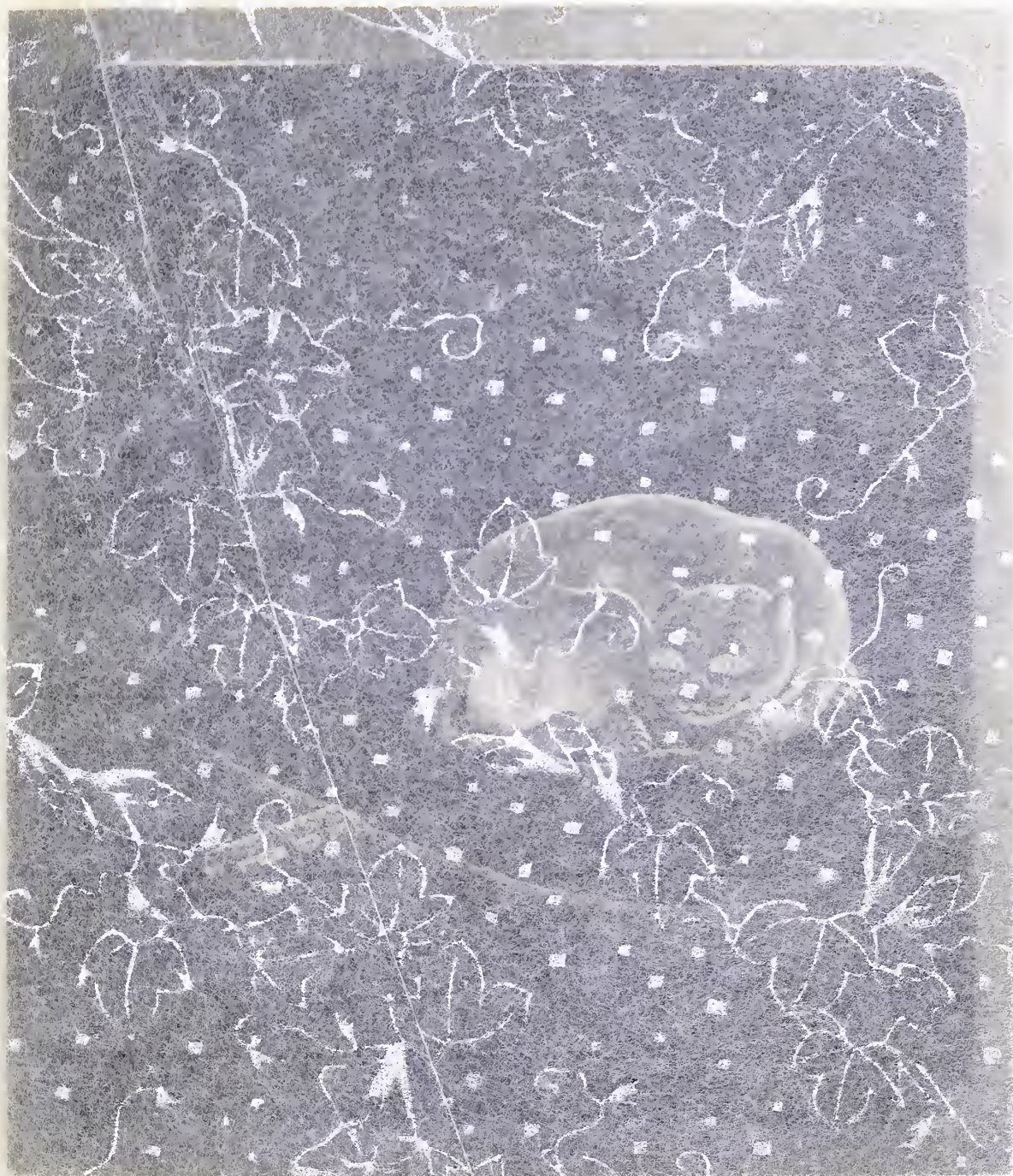


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587. Small round Kōgō, in black wood, with incrustation of a plant in rain, in shell and ivory,
seal *Yoshitoshi*, early 19
588. Kōbako, in black polished lacquer. Decoration, a fishing-net in red and gold lacquer on coarse
canvas; inside, clouds in togidashi and nashiji. $8\frac{1}{2}'' \times 4''$, 18
589. Kōbako. Decoration, autumn leaves and stream in gold, red, and black lacquer, and gold and
silver-foil on plain gold ground (kinji); inside, fine nashiji. $7'' \times 4\frac{1}{2}'' \times 5''$, 18
590. Kōbako, Zōkoku lacquer. Carved in low relief and engraved. A kirin in black, with peonies
and arabesques in brown on a red ground. $5'' \times 3\frac{1}{4}'' \times 2''$, signed *Zōkoku*, 18
591. Suzuri-bako. Polished black lacquer with decoration in high relief of pottery and dark lacquer;
a sleeping tiger, a besom, and a makimono. On the roll a Japanese date corresponding to
1849. Inside, autumn leaves in pottery, and gold lacquer on clouded nashiji,
inscribed "*made by Kenya and Kozan, after a design by Haritsu*" (*Ritsuō*), 19
592. Suzuri-bako. A vase of flowers in flat decoration of coloured lacquer inlaid on black; inside, a
device inlaid in tsugaru lacquer, 18
593. Suzuri-bako in wood. Inside thinly lacquered. Decoration, a spray of vine and an insect
in taka-makiye; ferns in taka-makiye on black, dusted with gold,
inscribed outside, "*from a design of Hanabusa Itcho*," 18
594. Bon (with high sides) in polished black lacquer. The wheel of Mikado's carriage and Kiri crests
in relief in dull lacquer; a grasshopper and plants in pottery and gold lacquer. $9\frac{3}{4}'' \times 7\frac{1}{2}''$,
signed *Kenya*, 19
595. Kōbako (round). Lacquer to imitate iron. The lid has, in the centre, a compass, surrounded by
the signs of the Zodiac (Jū-ni-shi) in silver, 16
596. Cabinet, with open spaces and drawers, made by Kajikawa in this century for a Tokugawa noble.
Decoration, lotus flowers and crests in gold lacquer. Height, $29\frac{1}{2}''$; length, $21''$; width, $10\frac{1}{4}''$, 19
597. Suzuri-bako. The ground of mokumé. Decoration, a cat playing with the streamers of a
Kusudama, hanging in front of a bamboo screen. In pottery incrustated, and gold lacquer.
Inside, storks and plants in a stream; gold and coloured lacquer on nashiji (see also 269),
by *Kenya*, 19
598. Suzuri-bako. Decoration, karashishi in gold taka-makiye; a spray of water in silver togidashi;
inside, domestic fowl in coloured togidashi, probably by *Tatsuki Takamitsu*, 18
599. Suzuri-bako. Decoration, in gold lacquer, of various kinds, on a plain gold lac ground; cards
for poetical inscriptions; inside, an owl on a plum-tree in taka-makiye on silver hirakane, 17
600. Suzuri-bako, in gold lacquer decoration. Two kakemono; one, unrolled, has a drawing of Fujiyama
and a dragon in silver togidashi; the brocade of the kakemono is a diaper pattern in black
and gold lacquer; inside, ferns, gold lacquer in slight relief, with dewdrops in silver;
ground nashiji, 18
601. Suzuri-bako, black lacquer. Decoration, togidashi of various shades of gold, Kanzan, and Jittoku;
inside, a kakemono and fly-brush on a ground of hirakane, ... signed *Shiomi Masanari*, 18
602. Kōbako. Decoration, Uzumé and a Court noble, in gold lacquer and inlay of shell and lead on
a gold ground; inside, an eagle attacking a stork. The box is enriched underneath with
polished, clouded, silver lacquer. $4\frac{3}{4}'' \times 3\frac{3}{4}'' \times 2\frac{3}{4}''$, school of *Kōrin*, 18
603. Kōbako, drum shape; gold lacquer; at the ends the Okabé crest in coloured gold; the sides
mokumé on fine nashiji; inside, fine hirakane. Diameter, $3''$, 18

604. Small Kōgō. Shape of a celebrated helmet in gold and coloured lacquer, and decorated inside with the Kiri and Arima crest, 19
605. Kōgō, shape of biwa. Decoration, mokumé in togidashi, with a band of conventional design in gold and colour. $8'' \times 3\frac{1}{4}''$, 19
606. Taki-gara-iré, black lacquer imitating pottery. Decoration, a dragon in gold and nashiji; the lid polished stone, 18
607. Ryōshi-bunko in wood, oki-guchi lead; decorated with an incrustation of lead, shell, and pottery with lacquer; on the lid a vase and lotus flower; inside, men fishing and sea-shells. $18\frac{1}{4}'' \times 14'' \times 5''$, seal *Kwan* (Ritsuō), probably by a pupil, 17
608. Saka-zuki, in red lacquer; decorated with kiku flowers, in outline, in gold lacquer. Diameter, $5''$, 18
609. Sashi-gushi, with raised kiku flowers in white paste on a red lacquered ground, 18
610. Square box in pottery, lacquered black. Five Chinese archaic characters in relief. On the base, incised, a Chinese inscription; inside, green glaze. Dated 1733. $3\frac{1}{2}'' \times 3\frac{1}{2}''$, seal *Kwan* (Ritsuō), 18
611. Kō-bon in wood. Decoration, a persimmon fruit lacquered in colours and gold. $6'' \times 6''$, signed *Yutokusai*, 19
612. Fūbako, in gold lacquer, decorated with various subjects in panels overlapping in gold and colours, kinji ground. $9'' \times 3'' \times 2''$, 18
613. Kōbako (circular). Decoration, bamboo and spider's web in hira-makiye and togidashi of gold lacquer on black. Diameter, $7\frac{1}{4}''$, signed *Shunshō*, 18
614. Kōgō (round). Decoration, lotus plant in lead and lacquer in relief on a black ground. Diameter, $3\frac{1}{4}''$, signed *Hōsen*, 18
615. Kōbako. Mokumé ground in shades of brown, with three feathers in polished black lacquer in relief, the edges of the box in silver lacquer; inside the lid, a square panel with pine trees in green lacquer and clouds in nashiji; on mokumé, outside the panel are several ants in black lacquer. $14'' \times 6\frac{3}{4}'' \times 4\frac{1}{2}''$, signed *Koma Kwansai*, 18
616. Kōbako. The ground in dark olive green lacquer; on this a spray of bamboo in black, gold, and inlaid shell; a young shoot and some of the leaves are incised. $6\frac{1}{4}'' \times 4\frac{3}{4}''$, signed *Zeshin*, 19
617. Kōgō. Decoration, Cape gooseberry in togidashi of gold and colour; several small butterflies in hira-makiye of gold and colour; inside, clouded nashiji. $4\frac{1}{4}'' \times 3''$, signed *Koma Koriu*, 18
618. Bento-bako, Jōgahana lacquer; decorated with flowers and plants painted in lacquer of various colours and gold, and inlaid with shell. $12'' \times 6'' \times 10''$, early 18
619. Jūbako with two lids, in black lacquer; decorated with dianthus in white and coloured lacquer and gold. $5\frac{1}{4}'' \times 4\frac{3}{4}'' \times 6\frac{1}{2}''$, probably by *Mitsuda* (or *Jōgahana*), early 18
620. Suzuri-bako in wood, with a hawk on a perch inlaid in pottery, seal, *Kwan* (Ritsuō), 17
621. Round Kōgō in black lacquer, with a mask, maple leaves, and piece of brocade in pottery shell and coloured lac in bold relief. Diameter, $6\frac{1}{2}''$, signed *Haritsu* (Ritsuō), 17
622. Kōbako, in very old lacquer, probably made at Kamakura; oki-guchi pewter; persimmon fruit and leaves in coloured hira-makiye; the original gold decoration is worn away. $3\frac{1}{2}'' \times 2\frac{3}{4}''$, signed *Yenka*, —
623. Fūbako, in silver lacquer, with conventional design, in aogai work, the inlay of shell outlined in gold lacquer. $9\frac{1}{4}'' \times 3\frac{1}{4}''$, 17



604. Small Kōgō. Shape of a celebrated helmet in gold and coloured lacquer, and decorated inside with the Kōryū and Arima crest, 10
605. Kōgō shape of Ōwa. Decorative, inlaid in togidashi, with a band of conventional design in gold and colour. $3\frac{1}{2}'' \times 3\frac{1}{2}''$, 10
606. Taki-gara-ire, black lacquer mounting pottery. Decoration, a dragon in gold and nashiji; the lid polished stone. 10
607. Ryōshi-bunko in wood, with shi-lead; decorated with an incrustation of lead, shell, and pottery with lacquer, on the lid a vase and lotus flower; inside, men fishing and sea-shell. $18\frac{1}{2}'' \times 14'' \times 3''$, seal *Kwan* (Ritsūō), probably by a pupil. 10
608. Sake-zukin, in red lacquer; decorated with kiku flowers, in outline, in gold lacquer. Diameter, $5\frac{1}{2}''$, 10
609. Sashi-guchi, with raised kiku flowers in white paste on a red lacquered ground, 10
610. Square box in pottery, lacquered black. Five Chinese archaic characters in relief. On the base, incised, a Chinese inscription; inside, green glaze. Dated 1733. $3\frac{1}{2}'' \times 3\frac{1}{2}''$, seal *Kwan* (Ritsūō). 10
611. Kō-bon in wood. Decoration, a persimmon, lacquered in colours and gold. $6'' \times 6''$, signed *Yutoku*. 10
612. Fūbako, in gold lacquer, decorated with various subjects in panels overlapping in gold and colours, kinji ground. $11'' \times 4\frac{1}{2}'' \times 2\frac{1}{2}''$, 10
613. Kōbako (circular). Decoration, bamboo and spider's web in hira-makiye and togidashi of gold lacquer on black. Diameter $7\frac{1}{2}''$, signed *Shunshō*. 10
614. Kōgō (round). Decoration, lotus plant in gold and lacquer in relief on a black ground. Diameter, $8\frac{1}{2}''$, signed *Hōsai*. 10
615. Kōbako. Mokure ground in shades of brown, with three feathers in polished black lacquer in relief; the sides of the box in shades of brown; inside the lid a square panel with pine tree in green lacquer and clouds in white; on the inside of the panel are several arms of black lacquer. $11'' \times 6\frac{1}{2}'' \times 4\frac{1}{2}''$, signed *Koma Kwan*. 10
616. Kōbako. The ground in dark olive green lacquer; on this a spray of bamboo in black, gold, and silver shell; a young shoot and some of the leaves are incised. $6\frac{1}{2}'' \times 4\frac{3}{4}''$, signed *Zeshō*. 10
617. Kōgō. Decoration, Cape gooseberry in togidashi of gold and colour; several small butterflies in hira-makiye of gold and colour; inside, clouded nashiji. $4\frac{1}{4}'' \times 3''$, signed *Koma Kwan*. 10
618. Bonto-bako, Jōgahana lacquer; decorated with flowers and plants painted in lacquer of various colours and gold, and inlaid with shell. $12'' \times 6'' \times 10''$, early. 10
619. Tsubako with two lids, in black lacquer; decorated with dianthus in white and coloured lacquer and gold. $5\frac{1}{2}'' \times 3\frac{1}{4}'' \times 2\frac{1}{4}''$, probably by *Mitsuda* (or *Jōgahana*), early. 10
620. Suzuri-bako in wood with a hawk on a perch inlaid in pottery, seal, *Kwan* (Ritsūō), 10
621. Round Kōgō in black lacquer, with a mask, maple leaves, and piece of brocade in pottery shell and coloured lacquer in relief. Diameter $6\frac{1}{2}''$, signed *Hōritsu* (Ritsūō), 10
622. Kōbako, in very old lacquer, the lid is made of Kōshiki; on the lid pottery; persimmon fruit and leaves in coloured lacquer; the original gold decoration has worn away. $3\frac{1}{2}'' \times 2\frac{3}{4}''$, signed *Yenku*. 10
623. Fūbako, in silver lacquer, with conventional design in agai work, the inlay of shell outlined in gold lacquer. $9\frac{1}{4}'' \times 11\frac{1}{4}''$, 10



624. Small Jūbako, one division lined with metal for burning incense. Decoration, gold
diapers, conventional sprays and flowers on a black ground, and chrysanthemum flowers,
butterflies, and the Kiri crest in relief in gold, silver, and shell, on diaper and gold
ground, 17
625. Kōgō. Lacquered to imitate shibuichi with flowers in low relief; inside, the moon's disc with
a spray of flowers across it. $4'' \times 2\frac{3}{4}''$, by *Zeshin*, 19
626. Box with tray, in black lacquer. Decoration, in square and fan-shaped panels, alternately
gold and silver lacquer of various kinds, with landscape and figure subjects in monochrome
and colours; inside, nashiji. $8\frac{3}{4}'' \times 7\frac{1}{2}'' \times 5\frac{1}{2}''$, probably by *Koma Kuuhaku*, 18
627. Three Saké-zuki in orange red lacquer; decorated with (1) tortoises on a raft in silver lacquer;
(2) a golden carp swimming, ground silver lacquer; (3) storks flying, in gold and black
lacquer on red ground signed *Kwansai* (Koma), from paintings by *Kōzan*, early 19
628. Kōbako, black lacquer. Decoration, on the lid screen used in the butterfly dance and a
maple tree, blown by the wind and enveloped in driving rain, taka-makiye and togi-
dashi. The sides are decorated in gold and colour, with maple leaves, musical in-
struments, and accessories for the dance, the oki-guchi of pewter, the lining nashiji;
inside is a tray, the sides having fir-cones, leaves, and sakura flowers similarly treated.
 $8\frac{3}{4}'' \times 5\frac{1}{2}'' \times 5\frac{1}{2}''$, 18
629. Kōbako, gold lacquer, chrysanthemums by a stream in taka-makiye and fine kirikane and
togidashi; a tray inside decorated with chrysanthemums behind a fence on nashiji.
 $7'' \times 5'' \times 5''$, 18
630. Kōbako. Decoration, lespedeza and dianthus plants near a stream, in taka-makiye and
togidashi, the flowers of dianthus in silver and colour, the ground nashiji and kinji; the
lid is decorated with the rising sun behind flowering plants in togidashi. It contains a
tray, with a decoration of shells on lotus leaves. $7'' \times 4\frac{1}{2}'' \times 5''$,
... .. probably by *Koma Yasutada*, 18
631. Square, small Kōbako; decorated with sakura blossom in taka-makiye of different-coloured
golds (some tinted with red under the gold), on a black ground; inside nashiji; cord-holder
in silver. $3'' \times 3'' \times 2\frac{3}{4}''$, 18
632. Kōgō, in two partitions and a tray inside. Decoration, storks in a mountain landscape in very
fine togidashi, the tray in gold; inside, rich oki-birame. $2\frac{1}{4}'' \times 2\frac{1}{4}''$, 18
633. Kōgō. Decoration, circular devices of flowers and hōwō in taka-makiye, the groundwork
inside the circles very fine hirakane in gold and silver; the ground is dusted with clouds
of gold, and in this are outlined in black lacquer birds and butterflies, and inlaid are
sprays of a fern-like plant in awabi shell. $3\frac{1}{2}'' \times 3\frac{1}{4}''$, 18
634. Kōgō, shape of persimmon, in gold lacquer, tinted with colour; inside, kinji, 18
635. Small Kōro, with silver lining and perforated cover; a landscape in silver and gold togidashi
on black ground, signed *Shiomi Masazane*, 18
636. Kōgō. Decoration, peacock, peahen, and pine tree in taka-makiye, and kirikane, on black
ground dusted with gold; inside, flowers in hira-makiye. $3\frac{1}{2}'' \times 3''$, 19
637. Suzuri-bako, wood, the grain emphasised by rubbing, the edges lacquered in black with the
crest of Daimio Katō Tōyama in gold; the lid and sides decorated with shells in pottery,
lacquer, and wood, and real shells, signed *Ritsuō*, 17

638. Chatsubo, in gold lacquer, with a decoration of deer and flowers in relief, and inlaid with shell and lead, probably by *Kōrin*, 17
639. Small Saka-zuki. Inside decoration, in gold lacquer, chrysanthemum flowers; outside, Zeshin's favourite wavy decoration in brown, signed *Shibata Zeshin*, 19
640. Three circular Kuwashi-bon. One is decorated with maple leaves in red lacquer on a silvery ground, the others flower arrangements in colours on a similar ground, signed *Machida*, 19
641. Circular Kōbon, in black lacquer; decorated with a spray of climbing plant in colour and gold, the fruit in lead. Diameter, 8", signed *Machida*, 19
642. Bon, in black lacquer. Decoration in brown, gold, and silver togidashi; a carp swimming. 19" × 11½", signed *Harumasa*, 18
643. Oblong box, the top of wood roughly cut, framing a Daruma, in bold relief in coloured lacquer and pottery; inside decoration, rats, and a fukujin (fly whisk) in taka-makiye, with clouds in silver oki-birame, the lower part with a red waniguchi and two drumsticks in taka-makiye, with oki-birame clouds in silver, the bottom (outside) nelumbium leaves in togidashi. Oki-guchi of pewter. 11" × 8", inscribed, "Muchuan, an old man aged 81, made this," seal, "*Kwan*," Ritsuō, 17
644. Suzuri-bako, in two divisions; the upper one contains a slab for ink. Gold lacquer, a creeping plant and conventional design in relief, and incrustated shell on plain gold ground; inside, sea-birds and waves in gold lacquer, a rock in mother-of-pearl. 9½" × 5¾" × 5", 17
645. Suzuri-bako, black lacquer. Decoration in togidashi of silver, gold, and colour; four female figures, a screen and inscription; inside, fine nashiji, a moon in silver lacquer and plants in gold, 1
646. Kōbako, black lacquer. On the lid, two women, making an inscription on a screen; the sides decorated with boats containing figures, all in togidashi of gold, silver, and colours. 8¾" × 6¼" × 3¾", 1
647. Two plaques incrustated with buds and flowers in ivory on blue lacquer ground. 18" × 12½", signed *Naitō*, 1
648. Kōbako. Black lacquer, cord holders silver; the edges in raden; inside decoration, lattice-work in gold lacquer. 7¼" × 5" × 5", 1
649. Kuwashi-bon. Cherry tree, pines, and waterfall in gold lacquer (taka-makiye) and inlaid gold; the ground hirakane. 5½" × 4", 1
650. Kodansu, with three drawers. Decoration, bundles of firewood in taka-makiye, with plum blossoms inlaid in gold scattered over them, and also over the ground, which is in fine hirakane; the front of the drawers decorated with diapers in gold; inside, nashiji, the mounts in silver. 5½" × 3" × 3½", 1
651. Suzuri-bako, in black lacquer. Decoration, Sasaki Takatsuna crossing the Uji river, in relief in colour and taka-makiye; inside, a stream, fire-flies, dianthus flowers, rushes, and tree stumps in togidashi, taka-makiye, and colours; mizu-ire, two boats in shakudō, gold and silver, 1
652. Jūbako, in two divisions, in wood, the grain accentuated; on the lid incrustated a peony and butterfly in mother-of-pearl. 10¾" × 8¼" × 6", 1



638. Chatsubo, in gold lacquer, with a decoration of deer and flowers in relief, and inlaid with shell and lead, probably by *Kōrin*, 17
639. Small Saka-zuki. Inside decoration, in gold lacquer, chrysanthemum flowers; outside, Zeshin's favourite wavy decoration in brown, signed *Shibata Zeshin*, 11
640. Three circular Kuwashi-bon. One is decorated with maple leaves in red lacquer on a silvery ground, the other: flower arrangements in colours on a similar ground, signed *Machida*, 1
641. Circular Kōbon, in black lacquer; decorated with a spray of climbing plant in colour and gold, the fruit in lead. Diameter, 8", signed *Machida*, 1
642. Bon, in black lacquer. Decoration in brown, gold, and silver togidashi; a carp swimming. 19" x 11½", signed *Harumasa*, 1
643. Oblong box, the top of wood roughly cut, framing a Daruma, in bold relief in coloured lacquer and pottery; inside decoration, rats, and a fukujin (fly whisk) in taka-makiye, with clouds in silver oli-birame; the lower part with a red waniguchi and two drumsticks in taka-makiye, with oli-birame clouds in silver, the bottom (outside) columbium leaves in togidashi. Oblong of pewter. 11" x 8", inscribed, "Muchuan, an old man aged 81, made this," seal, "*Kwan*," Ritsūō, 1
644. Suzuri-bako, in two divisions: the upper one contains a slab for ink. Gold lacquer, a creeping plant and conventional design in relief, and incrustated shell on plain gold ground; inside, sea-birds and waves in gold lacquer, a rock in mother-of-pearl. 5½" x 5½" x 5",
645. Suzuri-bako, black lacquer. Decoration in togidashi of silver, gold, and colour; four female figures in green and inscription inside. Inside, a moon in silver lacquer and plants in shakudō,
646. Suzuri-bako, black lacquer. On the lid, two women, making an inscription on a screen; the screen decorated with boats containing figures, all in togidashi of gold, silver, and colours. 5½" x 6½" x 3½",
647. Two plaques incrustated with birds and flowers in ivory on blue lacquer ground. 10" x 12½", signed *Naitō*
648. Kōbako. Black lacquer, core holders silver, the edges in raden, inside decoration, lattice-work in gold lacquer. 7½" x 5" x 3",
649. Kuwashi-bon. Cherry tree, pines, and waterfall in gold lacquer (taka-makiye) and inlaid gold; the ground hirakane. 5½" x 4",
650. Kodansu, with three drawers. Decoration, bundles of firewood in taka-makiye, with plum blossoms inlaid in gold scattered over them, and also over the ground, which is in fine birakane; the front of the drawers decorated with diapers in gold; inside, nashiji, the mounts in silver. 5½" x 3" x 3½",
651. Suzuri-bako, in black lacquer. Decoration, Sasaki Taketsuna crossing the Uji river, in relief in colour and taka-makiye; inside, a stream, fire-flies, dianthus flowers, rushes, and tree stumps in togidashi, taka-makiye, and colours; mizu-ire two boats in shakudō, gold and silver,
652. Jūbako, in two divisions, in wood, the grain accentuated; on the lid incrustated a peony and butterfly in mother-of-pearl. 10½" x 8½" x 5",



L471

53. Chatsubo in ivory; the inside lined with solid gold lacquer perforated in circular devices, showing the ivory, signed *Shōmin*, 19
54. Oblong box in ivory; decorated on the lid in gold lacquer, with four sages in high relief, faces and hands in coloured ivory; the sides elaborately decorated with landscapes and birds in gold lacquer and incrustation of shell, &c.; the bottom of the box and the interior are decorated with flowers in a similar manner. $8'' \times 5\frac{1}{2}'' \times 4''$, 18
55. Small flat Tebako in ivory, with tray. Decoration in gold and red lacquer, with hōwō and diaper, 18
56. Small flat Tebako in ivory, enclosing three miniature boxes, the outer lid decorated with a landscape in gold and coloured lacquer and inlaid awabi-shell, the inner lids with pine and plum blossom in the same materials, 18
57. Small round Kōgō, all over decoration of kiku flowers in taka-makiye; some are tinted with red under the gold, 18
58. Bowl for the Cha-no-yu (enclosing a smaller one in silver) in gold lacquer. Decoration, gourd plant in relief; with this piece are other utensils for the tea ceremony, 17
59. Round Kōbako, in black lacquer decorated with leaves and scroll in low relief; box encircled with a band of gold lacquer of key pattern; inside, the Okabé crest in flat inlay of shell, silver, and gold-foil on a gold ground; underneath is a circular panel of oki-birame. Diameter, $4''$, 19
60. Small oblong Kōgō, in gold lacquer, a child playing, in low relief, a fan in shell and red lacquer; inside, nashiji, 18
61. Small oblong Kōgō, in gold lacquer of various kinds, decoration, landscape with pine tree and flowering shrub; inside, nashiji, 18
62. Kōbon, quatrefoil shape, gold lacquer of various kinds, decorated with imperial and other crests; centre panel of ivory; subject, children's festival, encrusted in lacquer, awabi-shell, and coral, 19
63. Round box, with cover and small round tray, wakasa lacquer. Diameter, $6\frac{1}{2}''$, 19
64. Small Shinto shrine, in nashiji lacquer; the mounts in metal, chased, 17
65. Suzuri-bako, in black lacquer. Decoration, chrysanthemums in gold and silver lacquer; outlines of the leaves and flowers strongly marked in gold; inside, iris on a clouded nashiji ground, 18
66. Suzuri-bako, black lacquer. Decoration in gold and silver; kiku plant partly hidden by a blind; inside, maple leaves in gold and colours on ice crystals in silver togidashi, and a stream in gold togidashi; mizu-iré, a raft in silver, signed *Shōka* (Shōkasai), 17
67. Set of six Suzuri-bako for the poetry game, in black lacquer. Decoration, rushes and flowering sprays of the lespedeza and kiku plants in gold and colours, 18
68. Bowl hollowed from vertical section of bamboo; decorated with a spray of chrysanthemum. $8'' \times 5\frac{1}{4}''$, signed *Zeshin*, 19
69. Kōgō, black lacquer; decorated in togidashi of gold and colours, with maple tree and birds on its branches; inside, covered with sprays of chrysanthemum in gold. $4'' \times 3'' \times 2''$, signed *Ipposai*, 18
70. Kōgo, oblong, with rounded corners, dark green lacquer; decorated with a flowering plant and rushes in relief behind a fence in inlaid shell and lead. $5'' \times 3\frac{1}{2}'' \times 2''$, signed *Zeshin*, 19

671. Bowl, formed of a section of cocoa-nut; decorated outside with storks in gold lacquer; inside, prawns and small crabs in gold togidashi on black, it stands on three shells carved in ivory, signed *Shunshō*, 18
672. Kōgō, in dark green lacquer; decorated with waves, rocks, and sea shells in low relief, the lid fashioned from a piece of decayed wood. $6\frac{1}{4}'' \times 5\frac{1}{2}'' \times 3\frac{3}{4}''$, signed *Zeshin*, 19
673. Small round Kōgō, in black lacquer; decorated with a bird (in metal), flying through clouds in oki-birame and nashiji; inside, storks in silver and gold togidashi. Diameter, 3'',
by *Koma Kiuhaku*, 18
674. Bon, in black lacquer; decorated with a branch of flowering cherry tree in togidashi. $10\frac{1}{2}'' \times 10\frac{1}{2}''$, signed *Shunshō*, 18
675. Square box in wood. Decoration a stream, cherry blossom, butterflies, and poetical inscriptions in gold lacquer and inlaid shell and lead, signed *Kōrin*, 17
676. Fūbako in black lacquer; decorated with grasses in various coloured gold, 18
677. Saké kettle, metal lid lacquered in reddish brown lacquer, with pine branches and a poem in gold, seal *Kwanshosai*, 17
678. Small flask, lacquered to imitate iron; decorated with plant and fruit in colour and inlaid shell, 18
679. A gourd; decorated with leaves in brown and black lacquer; on a leaf is a grasshopper in gold, and on the lid, which is of wood, a beetle in black lacquer, signed *Zeshin*, 19
680. Circular box, in black lacquer. Decoration, in taka-makiye and togidashi, flowering plants in gold, silver, and red lacquer, with inlay of awabi shell, probably by *Shiomi Masanari*, 18
681. Upright oval box, brown lacquer on paper. Decoration, hawkweed and equisetum in gold and silver, signed *Keishin* (probably *Zeshin*'s work), 19
682. Small box, formed like a biwa, in brown and black lacquer, inside a poem written in red,
by *Zeshin*, 19
683. Bento-bako, in black lacquer. Decoration, flowering plants in togidashi and oki-birame of gold, silver, and colour. $11\frac{1}{4}'' \times 5\frac{3}{4}'' \times 10''$, signed *Shiomi and Shunshō*, seal *Shiomi Masanari*, 18
684. Kodōgu-bako, cabinet shape, containing all requisites for the incense game, some in silver inlaid with enamels, others lacquered. Decoration, on the top a landscape with deer in gold lacquer, the sides and shelves, flowers and butterflies, in gold and colours on black ground. $10\frac{1}{2}'' \times 5\frac{1}{2}'' \times 9''$, 17
685. Suzuri-bako, in black lacquer; decorated in high relief with cap for the Nō dance and maple leaves in metal, enamel, gold lacquer, and shell; inside the lid drum, maple leaves, &c., in gold and coloured lacquer, silver, and malachite on nashiji,
signed (and Kakihan) *Kajikawa Bunriusai*, 18
686. Box, with tray, in silver lacquer. Decoration in monochrome of boys rolling snowball; inside, conventional flower and leaves in gold on silver nashiji. $7'' \times 8'' \times 3\frac{1}{4}''$,
signed (seal) *Shiomi Masanari*, 17
687. Circular Kōgō, in guri lacquer of eighteen layers, 18
688. Circular Kōgō, in tsuishu lacquer, carved with plants and diapers, 18
689. Suzuri-bako, round, in natural wood; decorated with shells and sea-weed in faïence and lacquer; inside, black lacquer with a landscape in gold, and storks in pottery and lead,
signed *Ritsuō*, seal *Kwan*, 17
690. Suzuri-bako, in black lacquer; richly decorated in gold lacquer, with birds feeding their

- young near a stream. Inside decoration; inside, the lespedeza plant in gold across the moon's disc, which is in silver; this piece came from a temple near Kyōto, and on the box containing it is—"Made by the Court lacquerer," probably by a *Koma*, 18
91. Suzuri-bako, in black lacquer. Decoration, an elephant in relief in silver, gold, and red lacquer, with an inlay of shell; inside, oki-birame in silver, by *Ritsuo*, 17
92. Suzuri-bako, in natural wood; decorated with a flowering plant in high relief, in coloured lacquers, shell and pottery, mizu-iré in copper, with a leaf and spray in enamel, inscribed "made by Bokwanshi," seal (*Kwan*) *Ritsuo*, 17
93. Small Kōgō, shape of peach, in red lacquer, with two leaves in high-relief in gold, 18
94. Suzuri-bako, in black lacquer; decorated inside and out in togidashi, with flowering plants, spider's web, and the character for spider, mizu-iré, in silver, with flat inlay of shakudō and gold, signed *Shiomi Masanari*, 18
95. Small square Kōgō, in black lacquer; decorated with storks and reeds in silver and gold togidashi, 18
96. Suzuri-bako, in black lacquer. Decoration, pieces of brocade in various designs on a red ground, 18
97. Jūbako (small), in three divisions. Decoration, lid kiku flowers in gold taka-makiye on red ground powdered with gold, second division of box, cherry flowers in gold togidashi, third, maple leaves in coloured gold taka-makiye, 17
98. Kōbako in carved wood thinly lacquered, shape of plum blossom, 18
99. Box with tray in gold lacquer of various shades. Decoration in taka-makiye and togidashi, of fish swimming and aquatic plants. Inside, entirely covered with fine hirakane; on the tray a fishing-boat, nets, and burning torch. $5\frac{3}{8}'' \times 4'' \times 2\frac{1}{2}''$, 19
100. Kōgō. The lid covered with encrusted work in high relief of flowers in coral shell, &c.; the sides decorated with cherry blossoms in togidashi of silver, gold, and colour (under gold), signed *Yasunari*, 19

LACQUER.

Numbers marked I refer to intro signature numbers.

" " N " netsuké " "
 " " Iv " ivory " "
 " " T " tsuba " "

The signatures of many other lacquerers will be found under Intro.

	Signature Number.	Catalogue Number.		Signature Number.	Catalogue Number.
Ayabé	1	142	Ken-ya	I 63	{ 235, 269, 591 594
Chinyei	3	566	Kichōsai	9	164
Chōshun	21	129	Koma Koriu	I 78	617
Giokuzan	I 131	366	Koma Kiuhaku	I 79	261, 673
Giokuzansai (Matsu- kawa)	8	319	Koma Kwansai	I 84	615
Gorosaburo	11	271	Koma Yasutada	I 80	78
Haruhidé	28	322	Komin	I 53	{ 125, 300, 44 576
Harui	36	130, 189, 550	Kwan (Ritsu-ō)	I 37	see Ritsu-ō
Harumasa	—	642	Kwanshōsai	I 25	166, 475
Heijusai	12	8, 410			
Hisaiye (Heijusai)	5	8			
Hōgisai	16	245			
Hōkiō Kōrin	I 104	see Kōrin	Kōrin	I { 103 104	{ 106, 161, 48 493, 497, 51 523, 638, 67 677
Hōkwasai	15	538			
Hōmin	22	357	Kōzan	I 70	508, 591
Hōsen	38	614	Machida	—	640, 641
Hōsen (Kobayashi)	37	123	Masatsuné (Shokwasai)	27	321
Hōshuku (Kōrin)	41	see Kōrin	Meisan	—	640, 641
Ipposai	I 120	669	Michiyuki	33	242
Issan (Hidari)	N 182	66	Moritsugu (Kwaku- jusai)	30	240
Jokasai	I 101	220			
Kagei	32	510	Muchū-an (Ritsu-ō)	10	see Ritsuō
Kajikawa	I 219	{ 316, 317, 318, 532	Nagatsugu	29	387
Kenkoku (Tenrokudō)	40	471	Naitō	—	647
			Nobutoshi	18	14

LACQUER

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
綴部	吉國	珍榮	曹山	久家	素尚齋	芝山堂	玉山齋	壽朝齋	夢中菴	不歸三席	子壽齋	頂福園	有得齋	宝芳齋	抱我心	家谷	德壽	昇元	鐵成	蝶春
22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42
周氏	林抱	芝仙	松路	遠舟	正常	春英	長火	守次	友胎	景井	通	寸齋	高	壽井	寶仙	寶船	津心	鼓句	春正	

COPIED CARVINGS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
道誠	光山	好年	悠明	靜和	宗信	親秀	和方	江山	貞山	正室	靜雅	逸氏	伯實	久明	交親	宮本	良谷	加藤	年明
21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
一志科	車田志	蓬江堂	竹陽齋	喜志軒	明拙少	東旭軒	一猗子	一陵外	正道丹	渡壁少	去石齋	明昇齋	豐常少	一固齋	一龍齋	玉梅堂	東江齋	一立洲	藤立國
41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
末明	俊光	松和	五光	古川	長光	俊実	信慶	渡辺	真雄	真富	宗春	一真	南窓	清一	宗孝	重保	宗之	明堂	靜正
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
秀民	山岸	靜昇	玉雄	耕月	昇民	宗廣	如房	明石	友利	宗德	五堂	淡島	仙力	明章	島有	俊明	秀玉	喜江	安廣
81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
鄰山	菊心	一弦	樂有	凌月	隆高	隆王	百川	貞躬	於木	宗幸	英山	義一	宗壽	信榮	宗房	宗正	富周	豐慶	靜次
101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
輝皇	信良	靜次	豐慶	富周	宗正	宗房	信榮	宗壽	義一	英山	宗幸	於木	貞躬	百川	隆王	隆高	凌月	樂有	一弦
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140
輝皇	香民	蓮齋	富周	宗正	宗房	信榮	宗壽	義一	英山	宗幸	於木	貞躬	百川	隆王	隆高	凌月	樂有	一弦	菊心

METAL WORK

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
清明	守由	勝長	步長	瑞珍	式部	整珉	松子	增田	宗察	如雲	重卿	渡雲	舟司	無康	正壽	人見	重次	龜女	心高
21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
駒井	垣矢	國	米口	熊谷	善親	光行	一則	義興	春國	宮部	篤良	紹其	勝信	道遙	篠左	一妻	定次	光家	美壽
41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
井上	宮尾	繼酒	中尾	琢齋	久重	嘉幸	隱子	元信	隆親	勝義	藤原	金重	崇務	元重	盛壽	就將	義比	氏岡	忠利
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
想三郎	江龜齋	一岩村	一乘軒	一藤村	天光堂	青柳軒	信樂堂	五良三	一輪齋	正阿彌	吉士富	平田	廣齋	廣齋	廣齋	廣齋	廣齋	廣齋	廣齋

LACQUER.

Numbers marked I refer to inro signature numbers.

" " N " netsuk " "
 " " Iv " ivory " "
 " " T " tsuba " "

The signatures of many other lacquerers will be found under Inro.

	Signature Number.	Catalogue Number.		Signature Number.	Catalogue Number.
Ayabé	1	142	Ken-ya	I 63	{ 235, 264, 591 591
Chinyei	3	566	Kichōsai	9	164
Chōshan	21	129	Koma Kōrin	I 78	617
Chokuzan	I 131	366	Koma Kōhaku	I 79	261, 672
Chokuzansai (Matsu- kawa)	8	319	Koma Kwansai	I 84	615
Goresaburo	11	271	Koma Yasutada	I 80	73
Haru'idō	23	322	Komin	I 55	{ 125, 340, 447 576
Harui	36	130, 189, 350	Kwan (Ritsū-ō)	I 37	see Ritsū-ō
Harumasa	—	642	Kwanshōsai	I 25	100, 475
Heijusai	12	8, 116			{ 196, 161, 428 493, 497, 512
Hisaye (Heijusai)	5	5	Kōrin	I 103 I 104	{ 523, 638, 678 678
Hōgisai	16	245			
Hōkiō Kōrin	I 101	see Kōrin	Kōzan	I 70	508, 591
Hōkyasai	15	538	Machida	—	640, 641
Hōrin	29	357	Masatsuné (Shokwasai)	27	521
Hōsen	33	611	Meisan	—	640, 641
Hosen (Kobayashi)	37	123	Mochiyuki	32	242
Hōshuku (Kōrin)	37	see Kōrin	Moritsugu (Kwaku jusai)	30	240
Ipposai	I 123	669	Mv hū-an (Ritsū-ō)	10	see Ritsū-ō
Issan (Hidari)	N 132	34	Nagatsugu	29	387
Jokasai	I 101	220	Naitō	—	647
Kagai	32	519	Nobutoshi	13	14
Kajikawa	I 219	{ 316, 317, 318, 532			
Kenkoku (Tenrokudō)	40	471			

LACQUER.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
縵部	吉國	琢榮	叟山	久象	素尚齋	芝山堂	玉山齋	喜朝拜	夢中菴	不席三席	子壽齋	頂禪堂	有得齋	寶花齋	抱義齋	象谷	福壽	昇花	鐵我	蝶春	
22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	
鳳民	林抱	芝仙	榮路	遠舟	正當	春英	長次	守次	友胎	景井	道志	寸齋	高庵	春井	寶仙	寶船	津心	乾台	芳祝	春正	

IVORY CARVINGS.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
道誠	光以	好年	信明	靜和	宗信	親秀	利方	江山	貞山	正重	靜雅	逸民	伯實	久明	友親	宮本	良谷	加藤	年明		
21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42
一志齋	車四高	蓬丘堂	竹陽齋	喜志邨	明拙軒	東旭軒	一勝齋	一陵外	正道母	渡壁堂	功齋	明昇齋	豐雲齋	一固軒	一龍齋	玉梅堂	東江齋	一立齋	榑立園		
41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62
末明	俊光	抱木	玉光	古川	長光	俊實	信慶	汲辺	真雄	真高	宗春	一真	南窓	清一	宗孝	宇保	兼之	明堂	靜正		
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82
秀民	山岸	靜昇	玉雄	神月	昇民	宗廣	如秀	明石	友利	宗德	玉生	淡齋	仙心	明齋	為春	俊明	秀玉	喜江	明玉	安廣	真水
83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104
鄰山	菊心	一龍	樂有	凌岳	篤高	隆王	有川	貞躬	鈴木	宗幸	英山	義一	宗壽	信榮	宗房	宗正	亨周	豐慶	靜次	信良	外樂
105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126
隈頭	柳甫	則光	俊叔	州珉	南江	宝民	信祝	靜芳	漢明	義久	光利	正道	春月	英玉	月内	了山	如与	菊茂	蓮齋	杏民	輝重

METAL WORK.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
清明	守由	勝長	勢長	明珍	式部	整珉	松糸	増田	宗察	如雲	重郷	渡雲	丹司	無康	正壽	人見	重次	龜女	正富	美道	政義
23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44
駒井	垣矢	關	米口	熊谷	善親	光行	一則	義照	秀國	宮部	篤良	紹英	勝信	逍遙	勝左	一要	光次	光家	美壽	勝壽	膳芳
45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66
井上	宮尾	繼嗣	中尾	琢齋	久重	嘉幸	隠子	元信	隆親	勝義	藤原	金重	榮秀	元重	盛壽	就將	義比	立榮	氏間	吉村	想久
67	68	69	70	71	72	73	74	75	76	77	78	79	80	81							
想三郎	江龜齋	一谷村	一乘軒	一藤軒	天光堂	青柳軒	信樂堂	五良三	一翰齋	正阿彌	言出富	平堀	齋藤	齋廣齋							

	Signature Number.	Catalogue Number.		Signature Number.	Catalogue Number.
Otsuriuken Miboku } (Shozui) ...	T 189	149	Soshōsai ...	6	561
Rinhō (Hōsensai) ...	23	144	Sōzan ...	4	223
		{ 65, 247, 260, 297, 536, 537,	Sunriusai ...	I 27	272
		560, 607, 610,	Sunsai ...	34	239
		637, 643, 689,	Takahiro (Tatsuki) ...	35	290
Kitsuo ...	I 37	691, 692	Teiji ...	N 74	514, 580
		<i>see</i> Kōrin	Tenrokudō ...	13	<i>see</i> Kenkoku
Keisei Kōrin ...	I 103	18	Tessai ...	20	407
Hibaji (or Sairo) ...	25	245	Tōgi ...	I 58	89
Hibayama ...	N 242	{ 234, 495, 529, 601, 635, 683, 686, 694	Tōju ...	I 57	327
Hiomi Masanari (or Masazané) ...	I 42	7	Toshiaki ...	Iv 77	7
His-andō ...	7	573	Toshihidé ...	I 148	115
Hisen ...	24	666	Tsuya ...	39	185
Hōkasai ...	—	107, 211	Yenshū (Koma) ...	26	30
Hōkwa ...	19	653	Yōsei ...	I 157	184, 367
Hōmin ...	—	238	Yoshikuni (Shōzan) ...	2	320
Hōmosai ...	I 30	535	Yōyūsai ...	I 45	{ 334, 333, 456, 501
Hōriusai ...	I 43	42	Yūji ...	31	268
Hōzan ...	I 72	{ 27, 111, 157, 175, 219, 492, 613, 672, 674, 683	Yūtokusai ...	14	611
Hunshō ...	I 44	143	Zeshin ...	I 55	{ 250, 253, 347, 396, 443, 463, 534, 577, 616, 625, 639, 668, 670, 672, 679, 681, 682
Honsei ...	—		Zōkoku ...	17	584, 590

METAL WORK.

FROM a very remote age the Japanese have been expert in the working and fashioning of metals. The first examples of their early work, several centuries before our era, are the bronze swords and arrow-heads which are found in the most ancient burial mounds. These are all plain, or bear as ornament only rude arrangements of sloping lines.

Succeeding them in time are the iron swords, horse furniture, and other objects that occur in the rude stone dolmens which were the sepulchres of chiefs from about the second century B.C. to about the sixth or seventh centuries A.C. In the early part of this epoch, which we may term the Dolmen Period, we have the birth of art work in metal in Japan.

Simple geometric patterns, which are characteristic of archaic art in general, executed in lines of punched dots, represent the first efforts of the ancient craftsmen in the art of decoration. But, as time rolled on, from these simple beginnings more complex designs were gradually evolved, and the last half of the period is distinguished by elaborate ornament in repoussé and pierced work; and we see already largely developed, in those early times, that aptitude for decorative art for which in later centuries the Japanese became so renowned.

The metals employed by the Japanese are copper, iron, silver, gold, and tin or lead. These are the only substances recognised as metals proper by early Chinese and Japanese writers, and were designated collectively by the term *Go-Kin*, which signifies "The Five Metals." Some mysterious relations were supposed to exist between them and the five colours—red, black, white, yellow, and blue or green—and the five planets—Venus, Jupiter, Mercury, Mars, and Saturn.

COPPER (Jap. *Akagane*, "the red metal." Sin-Jap., *Dō*).

There is no evidence, not even that of tradition, of a Copper Age in Japan.

The unalloyed metal is absent from the remains found in the earliest mounds, and it is only about the beginning of the Iron Age, contemporaneous with the introduction of iron swords, that it first comes into use.

Even then pure copper seems to have been rather rare and precious, as it is chiefly employed in the form of thin plates or foil, generally coated with gold, for the decoration of the sword and dress of the warrior, and for covering the cheek pieces of the bits and other ornamental iron furniture of his horse. Of prime importance as examples of the art work, and also as illustrations of the sword furniture, of those early times, are two swords (now in the Imperial Museum, Tōkyō) which were found in a dolmen in the province of Musashi. They are remarkable for the richness of their ornament.

The grip of each sword is of wood enclosed in thin sheet copper coated with gold and decorated with fine punched scroll-work. The pommel is of curious form, and consists of the same metal expanded into a large bulb-like head. Bands and rings of silver encircle both

scabbards, but one is also covered with copper thickly gilt and beautifully ornamented with bosses in repoussé work.

Their guards, also of copper coated with gold, are of oviform outline, and are pierced with ten four-sided trapezoidal apertures. This is the most ancient form of sword-guard; it is characteristic of the Dolmen Period in Japan, and is not found in later times.

The use of copper as a covering for objects of iron will be described under that metal.

After the establishment of Buddhism in the seventh century, and more particularly during the brilliant period in the history of decorative art when Nara was the Imperial capital (709 to 784 A.D.), the application of gilded copper to ornamental purposes was widely extended. Many temples, some of great magnificence, were erected, and the skill of the metal worker was specially enlisted for their decoration with plates and studs of the metal enriched with embossed, chased, and pierced designs, also for the production of elaborate ceremonial vessels and objects for their altars and courts.

This ancient application of gilt copper to decorative purposes, and the fabrication of ornamental vessels continued during mediæval times, and still survives.

Ornamental copper vessels are, however, now seldom gilt, and the craftsman relies chiefly on the rich patinas he produces on the surface of the metal for increasing the beauty of his chased and repoussé designs. No. 22, a vessel for heating *sake*, and No. 59, a writing-box, afford excellent illustrations of his skill in the execution of work of this character early in the present century.

But the alloys of copper are of greater importance than the metal itself in Japanese art work. The most ancient as well as the most important of these is bronze, an alloy of copper and tin, generally containing lead. Its earliest use dates from very remote times, when the ancestors of the race migrated from the mainland of Asia, and first established themselves in the country. They seem, from the few remains they have left us of their work, viz., bronze swords and the stone moulds used for casting them, to have then been in the last stages of the Bronze Age.

Somewhat later, during the early Iron Age, we have the first examples of art castings in bronze, the chief of which are small spherical bells, which were used as appendages for the trappings of horses, the robes of officials and warriors, and for other ornamental purposes; also mirrors with elaborate designs in relief.

During the seventh and eighth centuries the adoption of Buddhism as the religion of the country, and the establishment for the first time of a fixed capital and court at Nara, were accompanied by a marvellous development in bronze founding. Images of the divinities and saints of Buddhism, some of colossal proportions, and huge bells and other objects for the use and adornment of its shrines, were produced in profusion.

A period which may be termed the dark ages in the art of the bronze founder then sets in, and for nearly 400 years we have no record or other evidence of the execution of any important work in bronze.

A brief renaissance in the thirteenth century is marked chiefly by the casting of the magnificent masterpiece, the colossal Buddha of Kamakura. For more than six centuries this unique image has withstood uninjured the shocks of earthquakes and the blasts of typhoons, and stands a lasting monument of the skill of its mediæval founder.

After another period of about 300 years of comparative decline, during which the arts of

peace found but little encouragement, excepting so far as they contributed to the needs of war, the advent of the great renaissance of the seventeenth century is ushered in by the establishment, on firm foundations, of the Japanese system of feudalism by the warrior and statesman Ieyasu, the first of the Tokugawa shōguns. During the supremacy of these military rulers, which continued until 1868, all craftsmen were stimulated and encouraged to bring their respective arts and crafts to the highest points of excellence, and it is to the works produced during this period that Japan owes the high position she now occupies in the world of art.

The fame and repute of this golden age in the history of the bronze founder's art does not, however, rest chiefly, as in bygone days, on images or vessels for religious ceremonies, but on objects for secular use, for the decoration of the home and the everyday needs of life.

The culmination of the art was reached during the hundred years which began about the middle of last century, and terminated about the middle of the present. This period is also marked by an important naturalistic movement in the schools of both pictorial and glyptic art. Up to this time, the bronze founders had based their designs on the traditions of Buddhism, and the forms and *motifs* of Chinese and occasionally of Indian art; but now they began to make direct studies of natural objects, of plant and animal life, and to embody these in their works.

Two men, Seimin and Toūn, stand out prominently during the close of last century and the first quarter of the present. Their marvellous skill in naturalistic representation is well seen in the groups of tortoises, Nos. 35 and 30 by the former; and in the vase encircled by a dragon, No. 134, and the flower dish, No. 178, with its sides cast in close imitation of wood, entwined by a dragon, by the latter artist.

The process invariably employed by the Japanese art founder in the production of his masterpieces is that known as *cera perduta* casting, in which the object is first carefully modelled in wax.

His mode of procedure is as follows:—

A wooden frame-work is first prepared, rudely approximating to the shape of the interior of the vessel. On this the exact form of the interior is moulded in clay. The whole, which is termed a core, is then dried, and when dry the vessel with all its ornamental designs is modelled on it in wax by the artist. In preparing this model he exerts his utmost skill; no plaster casts are made from it; and if the casting is a failure his work is lost, but if successful it bears in imperishable bronze all the delicate touches of his hand. The wax model is now coated with a layer of fine clay, and other layers are added until the crust is sufficiently thick to give the requisite strength to the mould.

The mould, having been thus prepared, is slowly dried, the wooden frame taken out from its interior, and the wax melted out, by means of a charcoal fire, through holes specially left for the purpose. The mould is then heated to dull redness, and the melted bronze poured in through one or more openings in its upper end.

The alloy used by Japanese art founders is called *Karakane*. This name, which does not occur in ancient Japanese literature, signifies Chinese or Korean metal, and was first probably applied to a bronze containing much lead, which may have been introduced from China or



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Korea. It does not, however, designate any definite alloy, but has a generic rather than a specific meaning, and is applied to a very varied group of mixtures of metals of the copper-tin-lead series, the composition of which is given in the following Table (Nos. 1-18):—

ANALYSES OF JAPANESE BRONZES ("KARAKANE") AND ALLIED ALLOYS.

Description.	Analyst.	Copper.	Tin.	Lead.	Arsenic.	Anti- mony.	Zinc.	Iron.	Silver.	Sulphur.	Gold.	Nickel.	Total.
Temple bronze . . .	Maumené . . .	88.70	2.58	3.54	...	.10	3.71	1.07	...	...	...	...	99.70
Incense burner, 18th century . . .	Gowland . . .	86.85	1.76	9.13	1.15	.40	nil	.33	.079	...	trace	...	99.699
Temple bronze . . .	Maumené . . .	86.38	1.94	5.68	...	1.61	3.36	.67	...	...	...	...	99.64
Vase, 18th century . . .	Geerts . . .	85.3	8.9	4.7	trace	...	...	1.1	...	...	...	...	100.0
Cannon, 18th century . . .	Gowland . . .	84.00	{ 12.68 by diff. }	3.32	...	...	...	...	...	...	...	...	100.00
Vase, 18th century . . .	Geerts . . .	83.70	5.38	7.80	trace	...	.185	.65	...	...	...	...	99.38
Coins, "Bunkiyū," 1863 . . .	Gowland . . .	83.10	3.21	11.22	1.50	.49	nil	.27	.06	.38	trace	...	100.23
Old bronze ornamental vessels, probably vases . . .	Morin . . .	83.09	3.23	11.50	.25	...	.50	.22	...	...	...	...	98.79
		82.90	2.64	10.46	.25	...	2.74	.64	...	...	trace	trace	99.63
		82.72	4.36	9.90	trace	...	1.86	.55	...	...	...	...	99.39
Modern ornament; a tortoise . . .	Roberts Austen and Wingham . . .	81.62	4.61	10.21	...	...	...	...	...	...	...	...	99.08
Coins, "Tempo," 1835-1870 A.D. . . .	Gowland . . .	81.31	8.26	9.74	.18	.03	.19	.06	.037	.08	...	...	99.887
Vase (?), old . . .	Morin . . .	81.30	3.27	11.05	trace	...	3.27	.67	...	...	...	...	99.56
Temple bronze . . .	Maumené . . .	80.91	7.55	5.33	...	.44	3.08	1.43	...	.31	{ man- ganese trace }	...	99.05
Coins, "Dō-sen," 1636-1768 A.D. . . .	Gowland . . .	77.30	4.32	15.33	1.14	.31	nil	1.01	.06	.52		trace	...	99.99
Vase, or ornament . . .	Kalischer . . .	76.60	4.38	11.88	...	...	6.53	.47	...	...	...	...	99.86
Temple bronze . . .	Maumené . . .	72.09	5.52	20.31	trace	...	.67	1.73	...	...	...	...	100.32
Ornament . . .	Geerts . . .	71.00	5.50	20.35	...	...	1.34	1.84	...	...	...	...	99.93
Mirror, 17th or 18th century . . .	Gowland . . .	95.04	.58	3.19	.14	...	...	.04	1.13	.04	trace	...	100.16
Mirror, modern . . .	Atkinson . . .	76.28	23.64	.13	...	...	...	...	...	...	...	...	100.05
Mirror, modern . . .	Hochstetter Godfrey . . .	75.05	16.95	7.63	...	...	...	...	...	...	...	...	99.63
Bronze for soldering copper . . .	Hochstetter Godfrey . . .	67.87	29.92	.89	...	...	...	1.19	...	...	...	...	99.87
Solder for bronze . . .	Hochstetter Godfrey . . .	37.04	...	1.01	...	...	61.63	.25	...	...	...	...	99.93
Brass coins, "Shimon-sen," 1768-1860 A.D. . . .	Gowland . . .	75.62	.73	2.85	1.99	.14	16.54	1.76	.016	.09	trace	...	99.736
Brass temple vase, 18th century . . .	Gowland . . .	74.52	.79	5.50	.12	trace	19.14	.15	...	trace	...	...	100.22
Yellow bronze, "Sentoku" . . .	Roberts Austen and Wingham . . .	72.32	8.126	6.217	...	{ 13.102 by diff. }	{ .170 }	.170	...	{ bismuth trace }	.065	100.000	

The other alloys of copper which are not contained in the *Karakane* group require a brief notice. The copper-zinc-alloy *shin-chū*, or "brass," in the above Table, Nos. 24 and 25, has not been much in favour among artists. It was unknown in Japan before the establishment of Buddhism, and was probably introduced contemporaneously with that religion. Its use in art has been almost exclusively restricted to ceremonial vessels and utensils. Even when a yellow metal is needed for decorative purposes it is seldom employed, copper coated with gold being preferred.

Not unfrequently the yellow bronze, *sentoku* (Table, No. 26), an alloy occupying an inter-

mediate position between bronze and brass, is used, especially for small vases (Nos. 57 and 237) and ornamental guards and other furniture of the sword.

Other alloys, of which analyses Nos. 19, 20, and 21 in the Table represent typical examples, are used in the manufacture of mirrors. Many of these Japanese mirrors are remarkable examples of the founder's skill, their backs being ornamented with elaborate designs in relief. Many, too, possess the so-called "magic" property of showing the designs on the back when light is reflected from the front surface upon a screen (No. 277).*

IRON (Jap. *Tetsu*). Iron appears to have been known to the Japanese in remote prehistoric times. According to traditionary records, Korea was the source from which it was first obtained; but the abundant occurrence in Japan of an iron ore, easily reducible in the most primitive furnaces, must have resulted in its production in the country itself at a very early date. That it was worked in Japan about the beginning of our era is proved by the numerous and widely distributed examples of iron-work, such as swords, arrow-heads, spear-heads, horse-bits, &c., which have been found in all groups of ancient dolmens from the province of Iwaki to the west of Kyūshū.

Among all objects of iron and steel in western countries a foremost place is given to the warrior's sword; and in Japan, even more than in the West, it has occupied a specially pre-eminent position of honour and renown.

The Japanese sword of mediæval and later times is ably dealt with by Mr. Gilbertson, p. 138. My remarks will hence be confined to the weapon in use in an earlier age, the prehistoric and protohistoric period preceding the sixth and seventh centuries A.C. These swords have only one cutting edge, and are of two kinds, long and short.

The former are most numerous, and the length of their blades from guard to point varies from about 2 feet 6 inches to 3 feet. The latter vary from 1 foot 8 inches to 2 feet. They possess one special characteristic, *i.e.*, they have a perfectly straight back, and thus differ from the swords of later times, all of which have a slight curvature.

There are other examples of iron-work of this period, notably arrow-heads, spear-heads, horse-bits, stirrup-irons, buckles, and other horse furniture, also, but of rare occurrence, defensive armour. All testify to the great skill which the smith had attained in those early times, and justify the halo of renown with which mythical legends have encircled that ancient craftsman.

The earliest iron armour consisted of a cuirass constructed of broad horizontal bands of iron, generally riveted together, and of a helmet of similar construction.

But about the eighth century A.C. the small iron plates bound together with cords or thongs, of which mediæval and later armour is chiefly constructed, appear to have come into use. Probably one or two centuries later the breastplate was added, and the typical form of body armour then adopted survived with but little modification until the disuse of armour in recent times.

The earliest method of decorating objects of iron was, as we have seen, to cover their surface

* This property is due to the curious mode of producing the curvature of the front surface. A small bar of steel with a blunt rounded end is rubbed backwards and forwards over it with considerable pressure until it becomes of the right convexity. By the action of this bar the thicker parts become less convex than the thinner, hence they reflect the light differently, and appear as bright bands on the screen.



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* This property is due to the curious mode of producing the curvature of the front surface. A small bar of steel with a blunt rounded end is rubbed backwards and forwards over it with considerable pressure until it becomes of the right convexity. By the action of this bar the thicker parts become less convex than the thinner, hence they reflect the light differently, and appear as bright bands on the screen.



with thin sheets of copper which were generally coated with gold ; this, however, died out with the seventh century. But about the time when Nara was the capital, and probably a little earlier, the process of onlaying, by which gold is affixed directly to the iron, was practised. To effect this, the surface of the metal was cleaned, and then roughened by cross hatching with a chisel. It was then carefully heated, and whilst hot a sheet of gold was laid upon it and made firmly adherent by hammering lightly and rubbing with a smooth stone.

The first repoussé work in iron is, perhaps, of the same period, although it had been in use for ornamenting copper from very early times indeed.

The date when ornamental designs in lines of other metals inlaid in iron first arose is somewhat doubtful, although it was probably anterior to the last.

Authentic specimens of ornamental iron-work earlier than the twelfth century, excepting those coated with gilt copper, are of extreme rarity, and consist exclusively of a few pieces of armour and one or two helmets. From that time up to the fifteenth century workers in iron are brilliantly represented by the greatest of all the famous swordsmiths, Masamune, and by several distinguished armourers and smiths of the renowned Miochin family.

But it is during the sixteenth and succeeding centuries, especially from the beginning of the seventeenth, when an era of peace had set in, that the most exquisite specimens of elaborately decorated iron were produced. Swords no longer required for the stern needs of war were worn chiefly as personal ornaments, hence blades bearing chased designs and *yakiba*, with fanciful and ornamental contours, are common. Armour, too, similarly worn for display, was decorated with rich and varied ornament (No. 275).

But the decorative treatment of wrought iron was not now confined to arms and armour, and exquisite specimens of the work of the smith are found in the forgings, generally of small size, which were made as *okimono* or ornaments.

During this period, as during the four centuries preceding it, one family, the "Miochin," stands out pre-eminent and unsurpassed as armourers and workers in iron. Every genuine piece of hammered iron-work by a Miochin, whether plain or ornamented, is a perfect specimen of the handicraft of the smith.

This hammered iron is represented by several notable specimens, amongst which are No. 78, a crow by Miochin Munesuke (1688-1730), remarkable as an example of careful forging as well as of naturalistic treatment. Specially noteworthy is No. 157, a cicada, life size, a unique specimen of minute and delicate iron-work. Of later date a carp, No. 121, perfectly articulated, each scale being movable, is a marvel of life-like representation. No. 26, a *kōro*, and No. 252, a small covered box, illustrate respectively pierced and chased work and repoussé ornament in high relief. No. 246 is a curious example of etched iron, a flower vase made of a thick sheet of the metal by Imetada (1621 A.D.).

Cast iron does not seem to have been known to the Japanese in prehistoric times ; it is, however, recorded that in 700 A.D. a regulation was made restricting to the Government the coinage of cast-iron coins, a date very much earlier than that of its use in Europe.

The metal has been chiefly employed by the art craftsman in small castings, such as kettles and other vessels for heating water (No. 53), or wine (No. 144), and many of these are masterpieces of modelling and decoration. They are cast by the *cera perduta* method, and their

surfaces are then treated by a decarburising process to render them fit for chasing, inlaying, and other processes. A magnificent example of sculptured cast iron is No. 134, an incense burner encircled by a dragon, by Toün.

During recent years both cast and wrought iron has been applied to the production of vases and other objects gorgeously ornamented with silver and gold. A famous metal worker of Kyōtō, Komai, may be regarded as the founder of the present industry about thirty or forty years ago.

A pair of vases (No. 85) are excellent illustrations of his handicraft. Other craftsmen of varying degrees of skill have followed in his footsteps, but some of his early works, marvels of rich and charming designs, have never been surpassed. No. 236, a large plaque, and No. 213, a covered vase encircled by a silver dragon, represent the choicest work of the other craftsmen.

The encrustation of iron with ornamental designs in coloured enamels, an old industry, has come into extensive use during the last one or two years. One of the finest examples is No. 270, a wrought-iron tray ornamented with chrysanthemums and other flowers in richly coloured enamels in high relief.

GOLD (Jap. *Kin*; Sin-Jap. *Ōgon*, or "yellow metal").

Gold is called by the native writers the "king of the five metals," because, say they, it never rusts, and may be melted many times without appreciable loss of weight.

The chief source of the gold in Japan, as in all countries in early times, was the sands and gravels of rivers; but the metal, although widely distributed, was never abundant, and the glowing accounts of the early voyagers respecting the wonderful richness of the country in gold have no foundation in fact. The sumptuary laws, recorded in ancient writings, prove that gold was always a precious metal to be used sparingly.

The earliest examples of the use of gold are certain penannular rings, consisting of a massive core of copper or bronze covered with a thin sheet of the metal, which are found in the earliest burial mounds and dolmens, and seem to have been used as earrings or finger rings. Objects of solid gold are almost entirely absent from the metallic remains found in these tombs. Its use during the Dolmen Period was confined to the gilding of the copper which was used, as we have already seen, for ornamenting the furniture of the warrior's sword, for the bands for decorating his robes, and for covering iron horse furniture.

With the introduction of Buddhism gold came into use on a more extensive scale, but even then its almost sole application was for gilding wooden and bronze images of Buddhist divinities, copper vessels for ceremonial purposes, and fittings for the decoration of shrines. The process of gilding was a very simple one. The object of copper or bronze was immersed in vinegar made from the juice of unripe plums until a clean metallic surface was obtained. It was then washed and dried, and mercury was applied to it whilst it was still warm. When the surface had been thus amalgamated, the gold was laid upon it in the form of leaves. A strong heat was then applied, the mercury was volatilised, and the gold left perfectly adherent. From that time up to the sixteenth century there is nothing remarkable in the annals of gold.

During that century, however, the first mint for the coinage of the metal was established by the government; and contemporaneous with the great renaissance of decorative art we see gold beginning to be more largely employed than hitherto for ornamenting other metals. Articles of solid gold were still seldom made.



M 85 X

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M 85 X

Even up to comparatively recent times, gold plate and jewellery, in our acceptance of the terms, were practically unknown; but the gold worker found an illimitable field for the exercise of his skill in the furniture of the sword and the fittings of the pipe and tobacco pouch.

The gold employed for small objects is sometimes of great purity; of this there are many examples of exquisite workmanship in the collections of *ojime*, *menuki*, &c. But for others, and generally, alloys of gold with silver, approximating in composition to the mint coinages, were employed.

In the seventeenth and eighteenth centuries there were not less than three different standards of fineness adopted by the mint, viz., 86.0, 67.0, and 54.0 per cent. of gold respectively, the remainder of the alloy being silver.

But early in the nineteenth century, still poorer alloys were issued, in which the proportion of gold fell to 35 per cent., 20 per cent., and even to 12.3 per cent. Yet from the peculiar treatment to which they were subjected they are undistinguishable from pure gold in their external appearance. The gold employed by art metal-workers varied similarly, yet it is rare to find an object made of the poorest alloys by any artist of note. Generally speaking, the older the object the purer the gold.

The process by which these alloys of gold with silver were made to assume the appearance of pure gold is of considerable interest, and is peculiar to Japan. After the article has been fashioned and its ornamental designs completed, it was painted with a mixture composed of iron sulphate, copper sulphate, potassium nitrate, calcined sodium chloride, and resin, made into a paste with water. When dry it was carefully heated on a grating over a charcoal fire. After this it was immersed in a strong solution of common salt, washed with water and dried. These operations were repeated if necessary. By this means the silver was dissolved out from the upper layers of the alloy, and a surface of pure gold was left.

The old coins of Japan, from the first establishment of the Government mint (1570-1580 A.D.) up to 1872, consist of oval or rectangular (rarely circular) flat pieces of metal cut out from hammered strips, and stamped with simple conventional floral devices and mint marks. Their denominations are as follows:—

Ōban = 10 *ryō*.

Goryōban = 5 „

Koban = 1 „

Bu = $\frac{1}{4}$ „ of this there were *nibu* and *ichibu*, 2 and 1 *bu* pieces.

Shū = $\frac{1}{16}$ „ of this there were *nishū* and *isshū*, 2 and 1 *shū* pieces.

The oldest *ōban* is a very large coin in the form of an oval plate, about 7 inches long by 4 inches broad, its intrinsic value being about £16, 16s. 6d. On the obverse is an inscription in Chinese ink, the upper portion indicating its value—viz., 10 *ryō*, the lower being the monogram of the mint master.

The *koban* was of the same character, but of smaller size.

No. 1 is a *koban* (*Keichō*), date 1605-95, intrinsic value £2, 10s.

No. 2 is a *koban* (*Kyōhō*), date 1716-36, value £2, 10s.

No. 3 is a *koban* (*Hōji*), date 1837-58, value 18s.

In later times, owing to the necessities of the Treasury, the weights and fineness and conse-

quent intrinsic value gradually lessened, until in 1859 the *ōban* No. 5, and *koban* No. 6, then made, were only worth respectively about £5, 17s. and 5s. 4d.

The smaller denominations of the rectangular coins—viz., *nibu*, *ichibu*, and *nishū* are represented by Nos. 7 to 10.

The great similarity in forms and devices which the various coinages bear to one another is very remarkable, as it is a feature we would hardly expect from such an artistic people. Their designs are, too, with a few rare exceptions, singularly deficient in artistic merit, and exhibit no traces of that fertility of conception in the art of ornament which distinguishes all their other works in metal.

SILVER (Jap. *Gin*, also *Shirokane*, or the "white metal").

Silver has been in use in Japan from a very early period. How far the traditions which point to Korea as the source from which the Japanese obtained their silver are trustworthy we have no absolutely conclusive evidence to prove. It is, however, certain that it was worked by native craftsmen during the early centuries of our era, and that it was then more abundant than gold. Specimens of their work are somewhat widely distributed; they occur in the remains found in dolmens in many provinces from Kōtsuke westwards, and comprise bands for the scabbards of swords and other sword furniture, beads, rings, and personal ornaments.

During the Nara period (709 to 784 A.D.), silver seems not to have been in much favour. And as the cold and sober colour of the metal unfitted it for the gorgeous display aimed at in Buddhist temples and ceremonies, up to near the beginning of the sixteenth century specimens of a few coinages and a few sword mounts are almost the only examples of its use which exist.

The impetus which was then given to the decorative arts by the cessation of the civil wars resulted in a marked extension of the employment of silver during succeeding centuries for guards and other sword furniture.

Splendid examples are seen in the mounts with which the scabbards of the swords, Nos. 40, 153, 157, and 163 are ornamented.

In the eighteenth century, and more particularly during the present, numerous objects, rarely made of the metal before, such as kettles, *okimono*, *kōro*, and vases were produced by several craftsmen, not a few of which are masterpieces of chasing and repoussé work.

Specially noteworthy among these, in which the collection is very rich, are an incense burner in the form of a temple drum, on which a cock is perched (No. 77), a *kibisho* (No. 68), a *kōgō* (No. 159), an *okimono*, representing Kwanon standing on a carp (No. 210), a kettle in the form of a lotus leaf upturned (No. 23), and a globular incense burner (No. 50).

At the present day silver objects of graceful forms, and ornamented with exquisitely wrought designs, some encrusted with richly coloured enamels, are produced by a few artists of marvellous ability. Specimens of their work, worthy of special note, are No. 203, an incense burner; No. 273, two boxes in the form of *makimono* floating on a wave; and No. 276, a pair of goblets.

The methods and processes practised by the Japanese in the working of silver are analogous to those followed in working gold. In making silver objects the metal was sometimes used in a nearly pure state; but generally small quantities of copper were added, not for the purpose of debasing it, but to increase its hardness, and also in order to obtain sound castings, a matter of considerable difficulty with the pure metal. Poor alloys are sometimes found, but never in



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M. 77.

work by artists of note, and they may contain not more than 50 per cent. of silver, and sometimes very much less. Objects of debased silver, like those of debased gold, were subjected to a special process, by which means the metal was made to resemble pure silver so closely that its true character can only be determined by special examination. The objects were heated to redness over a charcoal fire, then plunged into plum vinegar containing common salt in solution. After digesting in this for some hours they were washed with water, and then boiled in plum vinegar without salt until the desired effect was obtained. By these operations the copper in the alloy was removed from the surface, and a layer of pure silver left.

No craftsman, however, devoted himself exclusively to the precious metals. There was no special guild of goldsmiths or silversmiths; all art metalworkers were content to work in any metal, their sole desire being to produce objects which should be valued for their beauty alone. The value of the metal was secondary; originality of design, grace in ornament, and skilful handicraft were paramount; and so true is this, that it is not always in gold and silver that we find the greatest masterpieces, but in less costly metals and alloys.

But the chief works by which the old metalworkers of Japan have made themselves famous in the world of art were not executed in either gold or silver, but in their alloys, "*shakudō*" and "*shibuichi*," described below.

GOLD AND SILVER ALLOYS.—The most important of these are "*shakudō*" and "*shibuichi*."

SHAKUDŌ.—This is an alloy of gold with a large excess of copper. It is of a dark copper colour, resembling bronze in appearance, and its value as a decorative alloy is entirely dependent on the beautiful black patina which may be produced on its surface by suitable treatment. Its composition is variable, as will be seen from the following table of analyses, but the presence of not less than 3 per cent. of gold is absolutely essential to obtain the finest black surface with violet sheen which characterises the choicest specimens of art work.

ANALYSES OF THE ALLOY "SHAKUDŌ."

	Gold.	Silver.	Copper.	Lead.	Iron.	Arsenic.	Total.	Analyst.
1	4.16	0.08	95.77	...	...	...	100.01	Kalischer.
2	3.73	1.55	94.50	0.11	Trace	Trace	99.89	Gowland.
3	2.67	2.06	94.90	0.11	...	...	99.74	"
4	2.45	1.24	96.00	0.06	...	...	99.75	"
5	1.52	2.01	96.10	0.08	...	...	99.71	"
6	1.00	1.37	97.40	0.07	...	...	99.84	"
7	0.49	0.29	99.04	...	...	...	99.82	Atkinson.

It was not known in the ninth century. The oldest specimen of authentic date known to me is a Buddhist reliquary of 1580 A.D., but it was doubtless in use before that time.

In the seventeenth century numerous specimens attest the favour in which it was held, but the finest examples of its use are guards and other furniture of the sword of last century and the first half of the present, of which there are many fine examples in the collection.

Other objects are also made of *shakudō*, and of these No. 222, an incense burner, by Hirata Narimasa, encrusted with small medallions in enamel and gold, is an exquisite example.

The method by which the black patina is produced on its surface is as follows :—

The object is first boiled in a lye prepared by lixiviating wood ashes. It is then immersed in plum vinegar containing common salt in solution, and subsequently washed with a weak lye and water. After this treatment it is digested in a boiling solution of copper sulphate, verdigris, and water, to which sometimes potassium nitrate is added, until the desired patina is obtained.

SHIBUICHI.—Of equal or even greater importance, and certainly in more extensive use in ornamental metalwork, is the alloy of copper and silver called *shibuichi*. Its name denotes that the alloy consists of one part of silver in four parts of the alloy ; but it is rather a generic than a specific name, as under it must be included several other definite alloys in which silver and copper are present in different proportions. The compositions of the chief members of this group are given in the following table :—

ANALYSES OF SILVER ALLOYS OF THE "SHIBUICHI" GROUP.

	<i>Hoji-gin.</i>		<i>Eiji-gin.</i>	<i>Sambō-gin.</i>		<i>Shihō-gin.</i>	<i>Ansei-gin.</i>
	1. Mint Trade Bars. 1706 A.D.	2. Sword Mount. (Kalischer.)	3. Mint Trade Bars. 1710 A.D.	4. Mint Trade Bars. 1710 A.D.	5. Sword Mount. Early 18th Century.	6. Mint Trade Bars. 1711 A.D.	7. Mint Trade Bars. 1854 A.D.
Silver . . .	50.70	48.93	41.60	32.65	32.07	20.40	13.50
Copper . . .	49.18	51.10	58.32	67.27	67.31	79.58	86.48
Gold . . .	0.12	0.12	0.08	0.08	Trace	0.02	0.02
Lead . . .	...	...	...	...	0.52	...	...
	100.00	100.15	100.00	100.00	99.90	100.00	100.00

The value of *shibuichi* in decorative metalwork is, like that of *shakudō*, entirely dependent on its patina. It possesses no special beauty when cast, its colour being that of pale gun-metal, but when its surface is subjected to appropriate treatment, it assumes a patina of charming shades of grey, which give it a unique position among art alloys. The descriptions given of the ornamental appendages of historical swords, even as late as the seventeenth century, do not mention it, and the first record we have of the alloy only dates from the first years of the eighteenth century.

The patina is produced by precisely the same operations which are practised for *shakudō*, but the solution of copper sulphate and verdigris in which the articles are boiled contains these ingredients in different proportions, and also a little plum vinegar. In the collections of *tsuba* and other sword furniture are many remarkably fine examples of this alloy. Among the larger objects a small incense burner encrusted with carp and water plants (No. 194) is a masterpiece of technical skill.

By the use in his designs of these alloys, together with gold, silver, copper, and iron, the Japanese craftsman has achieved results in colour which are unrivalled in the metalwork of the world. The white of silver, the black of *shakudō*, the yellows of gold of various grades, the greys of *shibuichi*, and the reds and browns of copper—all he employs in perfect harmonious combina-



Other objects are also made of *shakudō*, and of these No. 22, an incense burner, by Hirata Namiyasa, encrusted with small medallions in enamel and gold, is an exquisite example.

The method by which the black patina is produced on its surface is as follows:—

The object is first boiled in a lye prepared by mixing wood ashes. It is then immersed in plum vinegar containing ammonium salt in solution, and subsequently washed with a weak lye and water. After the treatment it is digested in a boiling solution of copper sulphate, verdigris, and water, to which sometimes potassium nitrate is added, until the desired patina is obtained.

SHIBUCHI-GIN—Of equal or even greater importance, and certainly in more extensive use in ornamental metalwork, is the alloy of copper and silver called *shibuchi*. Its name denotes that the alloy consists of one part of silver in four parts of the alloy; but it is rather a generic title, as under it must be included several other definite alloys in which silver and copper are present in different proportions. The compositions of the chief members of this group are given in the following table:—

ANALYSES OF SILVER ALLOYS OF THE "SHIBUCHI" GROUP.

	<i>Hiji-gin.</i>		<i>Eiji-gin.</i>	<i>Sam'ō-gin.</i>		<i>Shihō-gin.</i>	<i>Ansei-gin.</i>
	1. Mint Trade Bars. 1796 A.D.	2. Mint Trade Bars. 1796 A.D.	3. Mint Trade Bars. 1710 A.D.	4. Mint Trade Bars. 1710 A.D.	5. Sword Mount. Early 18th Century.	6. Mint Trade Bars. 1711 A.D.	7. Mint Trade Bars. 1854 A.D.
Silver	57.70	43.90	41.60	32.55	32.07	20.40	13.50
Copper	49.18	56.10	58.32	67.27	67.31	79.58	86.40
Gold	0.12	0.12	0.08	0.08	Trace	0.02	0.01
Lead	...	...	...	...	0.52	...	...
	100	100.15	100.00	100.00	99.90	100.00	100.00

The colour of the surface of decorative metalwork is, like that of *shakudō*, entirely dependent on its patina. It remains in original beauty when cast, its colour being that of pale gun-metal; but when its surface is subjected to appropriate treatment, it assumes a patina of charming shades of grey, which give it a unique position among art alloys. The descriptions given of the ornamental appendages of historical swords, even as late as the seventeenth century, do not mention it, and the first record we have of the alloy only dates from the first years of the eighteenth century.

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tions to enrich the effects of his sculptured designs. A perfect example is seen in No. 224. In addition to the above alloys, two combinations of metals, termed respectively *mokume* and *mizu-nagashi*, are employed in artistic metalwork. The former is so named because it is wrought to imitate the grains of wood (No. 118), the latter because it represents the eddies and whirls of running water (several ojime).

Mokume is made by soldering together superimposed plates of metal, generally of copper and *shakudō*, and then hammering the compound plate with punches to produce prominences of varying height and form on its surface. These prominences are skilfully filed off, so that the lower layers of the metals are exposed, and this punching and filing is conducted in such a manner that when the plate is hammered flat the grain of wood is faithfully represented by alternate bands of copper and *shakudō*.

Mizu-nagashi is made in a similar manner, but more than two metals and alloys are usually employed in combination.

Another important feature of the metalwork of the Japanese craftsman is the varieties of texture which he produces on the surface of metals by punches of different forms and other means.

There are endless varieties of these textures. Thus we have represented grains of leather and of wood, the rind of a pear, the surface of stone, hammer marks, &c., besides etched designs regular and irregular, and minutely chased and inlaid diaper patterns. But the most common and perhaps the most beautiful is that termed *Nanakoji*, from its resemblance to the roe of fish, which is most frequently seen on objects of *shakudō*. It consists of numerous circular rounded elevations equal in size, punched contiguously with the greatest regularity over the entire surface of the metal. It is well seen in a reliquary (No. 226), and in several specimens in the collection of *Tsuba*.

LEAD AND TIN.—Neither of these metals seems to have been used alone for ornamental vessels or objects of any kind. One curious application of lead deserves mention, *i.e.*, as an inlay for decorative purposes in the art work of the old lacquerers. No. 488 and several *inros*.

Pewter, the alloy of the two metals, was, however, known at an early period. The first mention of its use, or rather misuse, is in an edict dated 716 A.D., prohibiting counterfeit coining, and making the mere possession of pewter a penal offence; but this edict does not appear to have been long in force, as during the reign of the Empress Shōtoku (765–770 A.D.) vessels and utensils of this alloy were largely made.

From about the tenth century up to recent times it was used as mounts for the edges of lacquer boxes (582), and also for decorative inlays in lacquer (No. 28). Ornamental vessels of pewter are comparatively rare. "The metal was not in favour with the Buddhist priesthood, it was unsuitable for the decoration of the sword, and was hence neglected by the great masters in metal ornament.

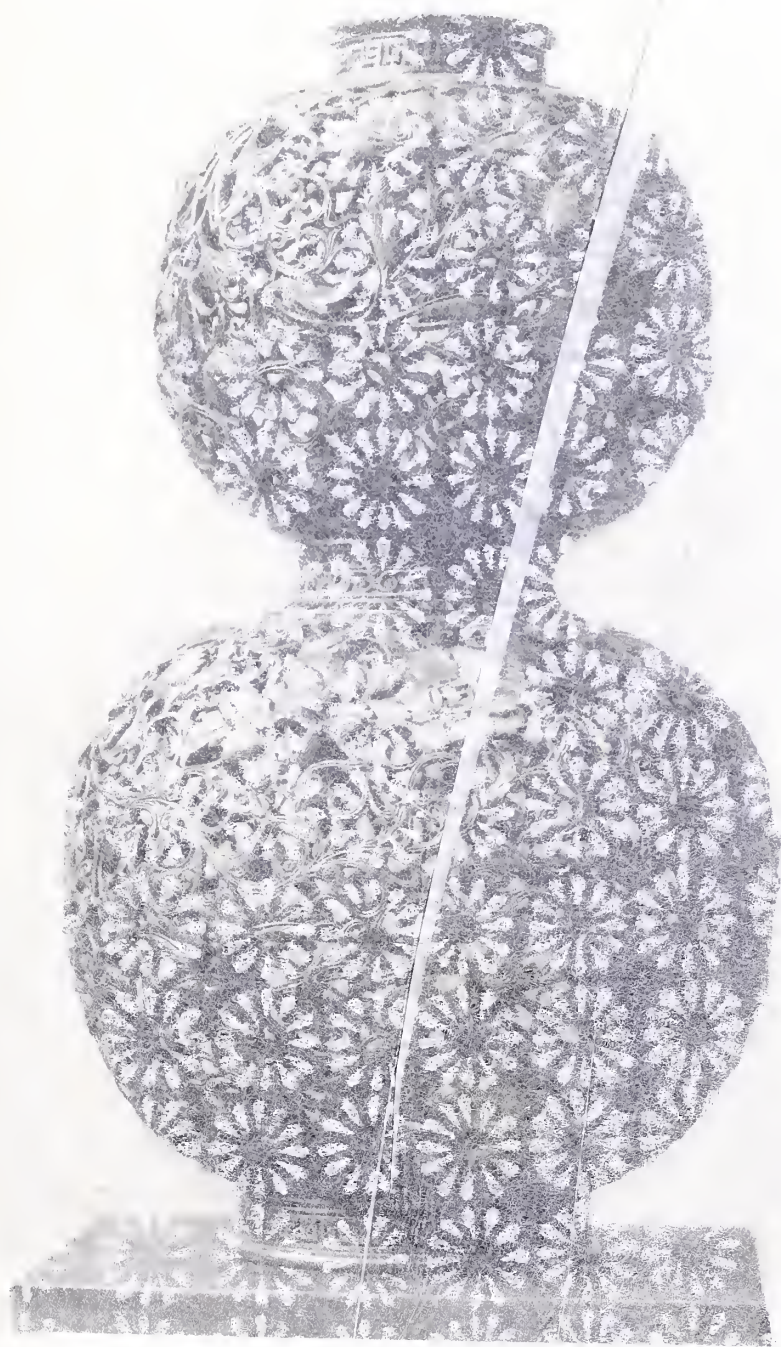
The decoration is rarely in relief. Chased, punctured, and pierced designs, to which additional richness is given by inlays of copper, bronze, and even of gold, are most frequently seen. But generally the surface is left entirely plain, and the beauty and value of old pewter depends entirely on the mottled patina which it assumes after the lapse of sufficient time.

No. 61 (lacquer), a *sake* bottle, is an example of the simple chasing usually seen.

WILLIAM GOWLAND.

METAL WORK.

- Cen 7
1. Square box with iron panel in lid. A kingfisher in bronze in relief on a spray of bamboo.
 $4\frac{1}{4}'' \times 3\frac{1}{4}''$, 1
 2. Small Kōgō, iron, inlaid gold and silver with a silver lining. Yebisu with tai fish, the outline forming the shape of the box, signed *Tsuchiya Masachika*, 1
 3. Small bronze Kōro; on the top of the cover, which is perforated, a karashishi, 1
 4. A miniature cabinet in wrought iron, damascened in gold and silver, with flowers in irregular-shaped panels, on a ground-work of diapers, on the door a landscape. $4\frac{3}{4}'' \times 3\frac{1}{2}'' \times 5''$,
signed *Komai*, 1
 5. A centipede (articulated) in wrought iron. Length, $17\frac{1}{2}''$, signed *Shōami Katsuyoshi*, 1
 6. Round Kōro, bronze thinly lacquered, the lid cherry blossoms in sentoku pierced work (sukibori), the sides decorated with detached cherry blossoms. Height, $5''$, 1
 7. Pair vases in bronze. Decoration, conventional birds and flowers in relief, lotus and other flowers incised, and a silver diaper damascened. Height, $8\frac{1}{2}''$, signed *Shōami* and *Hamada*, 1
 8. Small Kōro in bronze, on three legs, with a pomegranate and peaches inlaid in relief in various metals, soapstone, and coral; the rim damascened, 1
 9. Hanaiké cast in bronze, representing a saké jar on a stand formed of waves. Height with stand, $17''$, 1
 10. Pair small Hanaiké in bronze, with monkeys, birds, and plants inlaid and in relief, in various metals. Height, $4''$, signed *Atsuyoshi of Kyōtō*, 1
 11. Tray, bronze, half of bi-valve shell (hama-guri), 1
 12. Kōro in iron. A heron in relief, the cover of silver, with the new moon and a cloud pierced, on the top a crow in shakudō. Height, $6\frac{1}{2}''$, signed *Juōsai Ishiguro Masayoshi*, 1
 13. Kōro. Iron in damascene work (hira-zōgan) of gold and silver, and panels of silver decorated with flowers and birds in relief, and inlaid in various metals (taka-zōgan). Height, $7''$,
seal *Kazumori*, 1
 14. Okimono. Bronze, rat and chestnut. Length, $7\frac{1}{2}''$, signed *Hisashigé*, 1
 15. Hanging flower vase (kaké-hanaiké) in bronze, in the form of a brush. Length, $9\frac{1}{2}''$, 1
 16. Pair of small Hanaiké in red bronze, with birds, flowers, and fruit, chased, and incrustated in various metals, the rim and base inlaid with a repeating design in gold. Height, $3\frac{1}{4}''$,
seal *Jiomi*, 1
 17. Hanaiké in a bronze of fine patina, with three dragons in high relief coiled round the upper part. Height, $16\frac{3}{4}''$, 1
 18. A fan-shaped box in iron, on the lid a bird and plant incrustated in various metals, the sides decorated in flat inlay of gold and silver, with flowers and insects,
signed *Ikkokusai Mitsuyuki*,



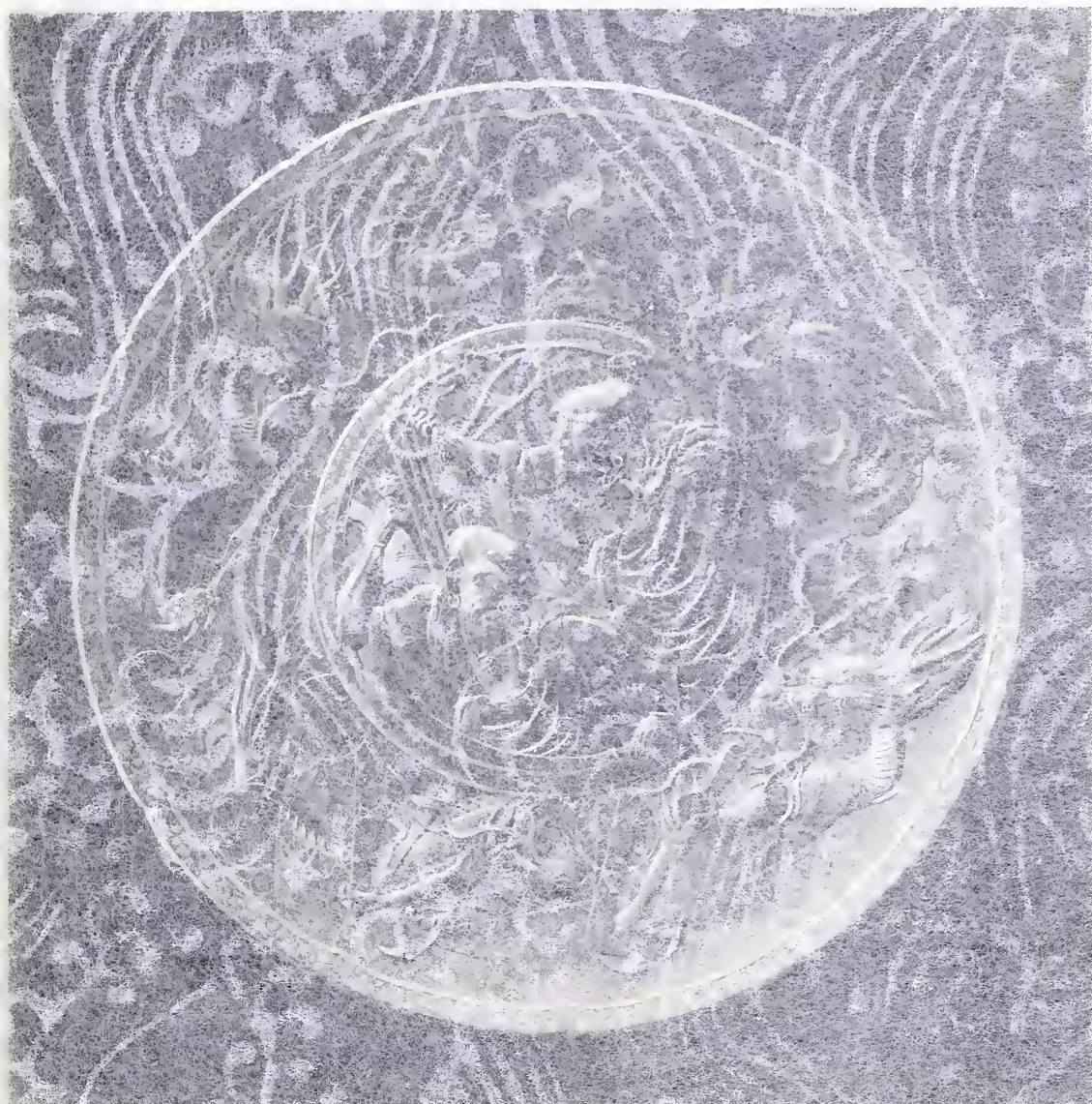
METAL WORK.

1. Square box with a panel in lid. A fisher in bronze in relief on a spray of barberry. $4\frac{1}{2} \times 2\frac{1}{4}$; ... signed *Tsuchiya Masachika*.
2. Round Kōgō, iron, inlaid gold and silver, with a silver lining. Jibisu with tai fish. The bottom forming the shape of the box. ... signed *Tsuchiya Masachika*.
3. Small bronze Kōmō. The top of a box which is perforated, a karashishi, ...
4. A miniature cabinet in bronze, iron, silver and gold in gold and silver, with flowers in irregular-shaped panels, on the top a landscape, on the door a landscape. $4\frac{3}{4} \times 3\frac{1}{2} \times 5$, signed *Komatsu*.
5. A centipede in bronze, inlaid silver, height $1\frac{1}{2}$, ... signed *Shozumi Tatsuyoshi*.
6. Round box, iron, inlaid silver, with cherry blossoms in sentoku pierced work (sake-zōgan) on side decorated with inlaid cherry blossoms. Height, $5\frac{1}{2}$, ...
7. The box is decorated with inlaid silver, birds and flowers in relief, lotus and other designs inlaid silver, inlaid silver. Height, $3\frac{1}{2}$, signed *Shōami and Hamada*.
8. Small box, iron, inlaid silver, with a landscape and peaches inlaid in relief in various metals, on the top a landscape, on the door a landscape, ...
9. The box is decorated with inlaid silver, a landscape on a stand formed of waves. Height with stand, $1\frac{1}{2}$, ...
10. The box is decorated with inlaid silver, birds, and plants inlaid and in relief, in various metals, on the top a landscape, ... signed *Atsuyoshi of Kyōto*.
11. The box is decorated with inlaid silver, ...
12. Kōmō, iron, inlaid silver, with the new moon and a cloud inlaid on the top, ... signed *Jūōsai Ishiguro Masayasu*.
13. Round iron, inlaid silver, with a landscape of gold and silver, and panels of silver decorated with flowers and birds, inlaid in various metals (take-zōgan). Height, $1\frac{1}{2}$, seal *Kazuo*.
14. Okimono. Bronze, red and chestnut. Length, $1\frac{1}{2}$, ... signed *Hishida*.
15. Gazing flower vase (kake-banaike) in bronze, in the form of a brush. Length, $9\frac{1}{2}$,
16. Pair of small boxes in red bronze with birds, flowers and fruit, chased, and inlaid in various metals, on the top a landscape, inlaid with a repeating design in gold. Height, $3\frac{1}{4}$, seal *Yasunari*.
17. Himekake in a bronze inlaid silver, with three dragons in high relief coiled round the base, ...
18. A box-shaped box in iron, on the top a bird and plant inlaid in various metals, the side decorated in flat inlay of gold and silver, with flowers and insects, signed *Ikkōsai Mitani*.

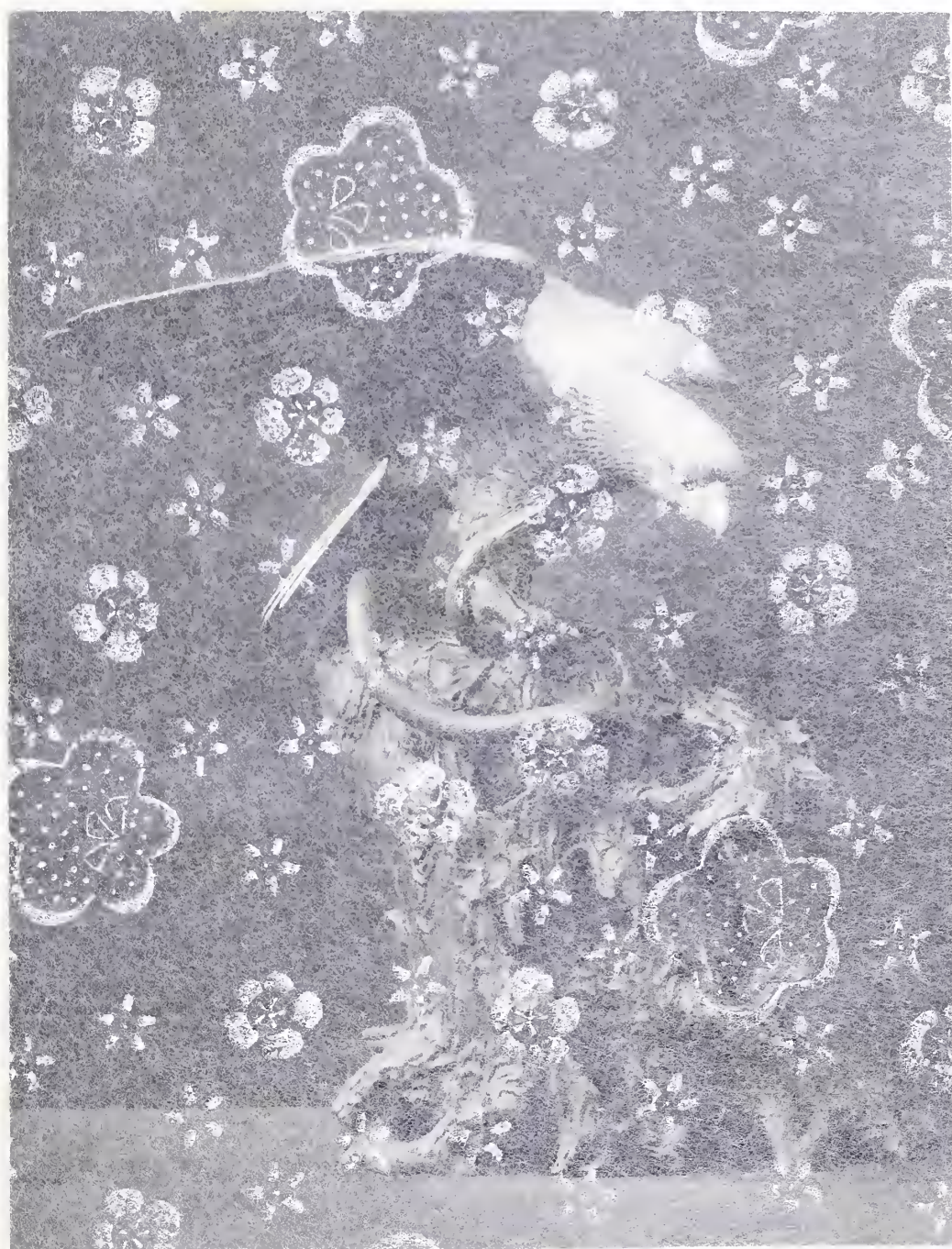


9. A war fan (tessen) in iron,
signed *Masuda Miochin Shikibu Ki-no-Muneaki*, dated the 8th month 1713, —
0. A pair of Hanaiké in brass, from a Buddhist temple (used before the shrine). Height, $4\frac{1}{4}$ ", ... 18
1. A small bronze group, the emblems of longevity, ... signed *Nakao*, 18
2. Saké kettle in red bronze, with a long spout; repoussé work of dragons and clouds, ... 19
3. Silver kettle, formed of lotus leaves chased and decorated, with a procession of insects in relief,
in gold and various metals, handle imitating entwined bamboo, ... 19
4. A crab (articulated), in bronze, ... signed *Gotō Mitsuiyē*, 19
5. A bronze hanging flower vase, imitating an old wooden well bucket with the cord attached, on
the side a frog in relief, ... 18
6. Kōro in wrought iron, the lid pierced with three crests of the Tokugawa in circles, and a scroll
design. Diameter, 4". Probably by a 17th century Miochin, ... —
7. A circular box in bronze, inlaid with various metals in relief, and damascened, representing the
winter flight of Tokiwa and her sons. Diameter, $7\frac{1}{4}$ " ... 19
8. Pair vases in iron, with a dragon and clouds inlaid, and in relief: round the neck, bands of
diapers and vine in gold and silver. Height, $7\frac{1}{4}$ ", signed *Kumagai* (second pupil of Komai), 19
9. Small Kōgō, shape of drum, chased with dragon and waves, ... 18
0. A group of five tortoises in bronze. $7\frac{1}{2}$ " \times $3\frac{1}{2}$ ", ... signed *Seimin*, 18
1. A pair of miniature temple lanterns in bronze, with an inscription "humble offering."
Height, $12\frac{1}{2}$ ", ... signed *Shigesato*, 19
2. Flower vase, cylindrical, with a ring for hanging on the side of a room or a pillar (kaké-
hanaiké), in bronze, with a red patina. Height, $7\frac{3}{4}$ ", ... 18
3. Tiger in bronze. Height, $12\frac{1}{2}$ ", ... signed *Yoshiyuki*, 19
4. Small Kōgō, imitating guri lacquer in layers of various metals, the outer one silver,
signed *Katsuyoshi*, 19
5. A group of five tortoises in bronze. $7\frac{1}{2}$ " \times $6\frac{1}{2}$ " ... seal *Seimin*, and dated *Ansei* (1818-29), —
6. A globular Kōro in iron (silver lining), with carp delicately cut in low relief; on the lid are two
tortoises in silver. Height, $6\frac{1}{2}$ ", ... signed and seal *Seiriuken Katsunobu*, 19
7. Kōro in copper bronze; shape of dragon carp, leaping. Height, $7\frac{1}{4}$ ",
signed *Kamé-jo* (female artist), dated 1772, —
8. Small round Kōgō in silver, with a conventional design in enamels on the lid, ... 18
9. A bræcelet. A dragon in gold carved and chased, ... 19
0. Hexagonal Kōro in silver-pierced work (suki-bori), wing-like handles; it stands on four legs,
and is decorated on each side with various subjects in circular panels of translucent enamel
Height, 5", ... 19
1. Oval box in iron, the lid translucent cloisonné enamels; two fans on gold-stone ground; the sides
small irregular-shaped medallions in cloisonné inlaid. $3\frac{1}{4}$ " \times $2\frac{1}{2}$ ", signed *Ichiyō* seal *Jitsu*, 19
2. Small Kōro in iron, the lid perforated; decorated with birds and maple in relief in various
metals, and an inlay of enamel (Hirata work) in small medallions, ... signed *Shōyō*, 19
3. Pair small vases in iron, with flowers in relief in various metals; round the rim and on the
handles are small designs damascened in gold. Height, 7", ... 19
- Pricket candlestick in bronze, Tenaga (long arms) on the back of Ashinaga (long legs).
Height, 5", ... 16

45. Small swinging incense burner (mawari-kōro) in bronze, inlaid with enamel in colours, ... 17
46. Small Hanaiké in red iron, with flowering plants and bird in relief in various metals. Height, 4½", ... 19
47. Small vase in silver, bulbous shape, with long neck, used for offering saké to the household gods. Height, 4", ... 18
48. Hanaiké, square shape, on four legs, in bronze sahari, with dragons in relief. 6" × 6", signed *Tōun*, 19
49. A round Kōgo in bronze, various metals inlaid and in relief. The sages Tekkai and Gama Sennin. Diameter, 5¼", ... signed *Inouyé of Saikio*, 19
50. A globular Kōro in silver, with chrysanthemums in high relief, chased and inlaid with gold; a butterfly on the lid in gold and silver. Height, 4½", ... 19
51. A bronze figure of a boy whose umbrella is caught in the wind and turned. Height, 12", seal *Benshi*, 18
52. Small vase in silver, pierced and chased, used to offer saké to the household gods; the design a scroll of leaves and flowers. Height, 6", ... 18
53. Cast-iron kettle inlaid with a Japanese character for the moon, and damascened in silver and gold, with snow crystals and a flower, illustrating the three beauties of Nature, ... 19
54. Two round salt cellars with spoons in silver, with a flat inlay of flowers in enamel, signed *Yoshichika*, seal *Katsunori*, 19
55. Two small trays, shape of lotus leaves, inlaid with insects in coloured enamels, ... 19
56. Hanaiké in sahari (white bronze) and sentoku (yellow bronze); bowl shape, fitting into a stand. Decoration, three dragons in relief in sentoku, welded to the bowl, which is in sahari. Diameter, 8", ... signed *Tōun* (family name Kimura), 19
57. Small Hanaiké of sentoku bronze, inlaid with champlevé enamels. Height, 5", ... 16
58. Three salt-cellars, with spoons in silver, shape of a section of bamboo, and decorated with humorous representations of frogs, insects, and monkeys incrustated in various metals in relief. Made in Tōkyō, 1876, ... —
59. Suzuri-bako in copper (Hiroshima work), inside lacquered, in clouded nashiji. Decoration, a dragon and clouds in repoussé work, ... 17
60. A bronze Kōro, shape of a crane, ... 18
61. Three bronze Hanaiké, crane's neck shape (tsuru-kubi), with fine and varied patina. Height, 12", ... 18
62. Hanaiké in plain bronze, heads of Korean lions forming handles, ... 17
63. Hanaiké, gourd shape, with scroll-work of peonies pierced and chased. Height, 15", ... —
64. Small square Kōgō in silver, with tortoise (minogame) and waves in relief, ... —
65. Hanaiké in shibuichi bronze, shallow bowl shape, with projecting rim on four feet formed of waves. 6½" × 6½", ... signed *Kanka*, 19
66. Hanaiké, in bronze, for flower arrangement, imitating a round plaited bamboo basket. Diameter, 5½", ... 18
67. Pair of Hanaiké, tsuru-kubi (crane's neck) shape, in bronze, of a fine patina, and encircled with a dragon in gold lacquer. Height, 11½", ... 19
68. A small teapot (kusu) in silver, with handle of ivory, chased with circular designs of flowers and leaves, ... 19









69. A water-pot in silver, gourd shape, with spout and handle. Decoration, scroll open work and single blooms of various flowers in enamels. Height, 7", 19
70. A small tray in silver, with overarching handle, imitating bamboo intertwined; the centre is lacquered in gold and incrustated with a design of a flower-basket in gold on a stand with wheels (enamelled), containing various flowers in shell and ivory; on the ground are six chrysanthemum flowers enamelled; on the border are various detached designs of conventional flowers in enamels. $8\frac{3}{4}" \times 7"$, signed *Kaneko*, 19
71. A round plaque in wrought iron, damascened in gold and silver. Decoration, in the centre Buddhist priests with a bell and string of beads in various metals in high relief surrounded with dragons in relief on a ground of various diapers; the rim has a design of vine leaves and grapes in appliqué. Diameter, 22", signed *Komai of Kyōtō*, 19
72. An eagle and snake on the trunk of a tree. The eagle is in silver, forming a kōro, the neck articulated; the snake and tree are in bronze. Height, $15\frac{1}{4}"$, signed *Takachika*, 19
73. Saké kettle in yellow and red bronze, the top and lid of cloisonné enamel, 18
74. Bronze Hanaiké, imitating old plaited bamboo basket-work worn into holes. Height, $8\frac{3}{4}"$, ... 18
75. A flower vase, shape of a jug, in bronze, the handle encircled by a dragon. The hōwō and kirin are in relief in panels at the sides; these are surrounded with clouds on a ground of small diapers. Height, $17\frac{3}{4}"$, seal *Seimin* in the Bunsei period, 1818-1829, —
76. Kōro in bronze, with a red patina, melon shape, a spray with an insect on it forming the handle. Diameter, 5", 18
77. Kōro in silver, shape of a drum, on a stand, the base forming a cross; the lid is surmounted by a cock and hen. The ends of the drum are in repoussé work, with designs of the dragon and hōwō. On the stand is the Tokugawa crest. Height, $18\frac{1}{4}"$, 18
78. A raven (karasu) in wrought iron. Height, 10",
signed *Myochin Shikibu* (Munesuke), 1688-1735, —
79. Large bronze figure of an Oni kneeling on a rock holding up a globular kōro, the lid surmounted by the hōwō. The figure is finely modelled, and has a beautiful patina; the garment is elaborately chased; the kōro is decorated with a conventional design in relief, with an open work repeating pattern for the edge; the lid is in perforated work of cloud design, and chased; the feathers of the bird most delicately finished. Height, 7 feet,
signed *Yoshiyuki*, 19
80. A letter weight (bunchin) in bronze, with a red patina. A lotus leaf and frog,
signed *Takusai*, 18
81. Pair of small Hanaiké in bronze. In panels are incrustated in various metals pine, cherry, plum, lotus, and birds. The panels are surrounded by fine damascene work of diapers in silver. Height, $3\frac{1}{2}"$, seal *Jiomi*, 19
82. Hexagonal box in iron. On the lid in high relief two Korean lions; and in gold in low relief rocks and a waterfall, the latter in silver. At the sides are plants, &c., in relief in alternate panels on kin-kisé ground; the other panels have fruit and flowers in flat inlay of gold and silver. The inside is shibuichi, with a goose flying across the moon and clouds. Diameter, $4\frac{1}{4}"$, 19
83. Square box in wood, with a panel of shibuichi in the lid; decorated in various metals with a water-fowl and lily in high relief and chased. Diameter, $3\frac{3}{4}"$, 19
84. A bronze Kōro. Model of mythical monster with a horn (koma-inu). Height, 8", 18

85. A pair of flared bowls, wrought iron, damascene work in gold and silver. Decoration, arabesques and the lotus (ho hira-zōgan), also design in high relief (taka-zōgan) of Chrysanthemum (yoku kiku) and Height, $11\frac{1}{2}$ ". Incribed "*Made by Komai of Kyōtō*," 19
86. Four small round, shallow shapes, in iron, damascened in gold and silver, with flowers and arabesques. ... signed *Morizuchi*, 19
87. A small round bowl, iron, inside gilt, the lid of translucent enamel; geese and lotus plants; the bowl is inlaid in gold and small panels of varied design in cloisonné enamel. ... signed and seal *Ichiyō*, 19
88. A small Kōgo, kidney shape, in wrought iron; damascene work in gold and silver. A silver stone. ... signed *Seki*, 19
89. Silver Kōro, oval shape on four legs, in repoussé work (uchi-agé). Decoration, chrysanthemums, with a butterfly on the lid in enamel. $5\frac{1}{2}$ " x 4 ", signed *Nakanura Norihisa* 19
90. A small round plaque in wrought iron, damascened in silver and gold with landscapes and flower in panels on a diaper ground. Diameter, $4\frac{1}{2}$ ", ... signed *Shigarakido*, —
91. Hanaiké, with a long neck (tsuru-kubi), in bronze, with red and green patina, and encircled with a dragon in high relief, ... 19
92. Small Kōgo or shubuchi. Yōkō and the tiger in high relief on the lid ... 19
93. Iron Kōgo, kidney shaped, decorated on the lid with a showman and children in various metals in relief. ... signed *Kōkisei Yoshichika and Miya-o*, 19
94. Oblong box in bronze (gilt inside) on four feet, the sides engraved with dragons, the lid decorated with lotus flowers, and a crab in relief in various metals. $5\frac{1}{2}$ " x 4 ", ... 19
95. A box of wood, with a panel of bronze in the lid, an egret and lotus plant in relief in various metals. ... 19
96. A small, shallow, round, the lid decorated with a figure of a Rakan in relief in various metals; the sides with clouds chased and in flat inlay. $4\frac{3}{4}$ " x $4\frac{1}{4}$ ", signed *Kōkisei Yoshichika*, 19
97. A small, shallow, round, in red bronze, inside gilt. A spray and leaf form the handle; the sides with a dragon in relief, signed *Shōan Katsuyoshi of Okayama*, 19
98. A small, shallow, round, with a lizard on the side in high relief. Height, $9\frac{3}{4}$ ", signed *Mitsuhiro*, 18
99. A plaque in sentoku, with fish and shells inlaid in relief in various metals. Diameter, 18 ", seal *Katsuyoshi* 19
100. Kusu in silver, decorated in filagree work with karakusa. Chrysanthemums, butterflies, and other devices, in delicate enamel. Height, $5\frac{1}{2}$ ", ... 19
101. Pair of small Hanaiké in bronze, incrustated in various metals, and engraved with a design of long-armed monkeys and birds. Height, $4\frac{1}{2}$ ", ... signed *Miyabe Atsuyoshi of Kyōtō*, 19
102. A small round silver toilet bowl, in silver, with a dragon in repoussé work, ... 19
103. A pair of small Hanaiké in silver, decorated with a dragon in relief in silver. Height, $4\frac{1}{2}$ ", 19
104. A pair of small Hanaiké in bronze, decorated with butterflies in relief in various metals. Height, $4\frac{1}{2}$ ", ... signed *Miyabe Atsuyoshi of Kyōtō*, 19
105. A plaque in wrought iron. Decoration, a central panel of a waterfall; the fish is in various metals in relief; the border has a design of dragons in gold appliqué (kin-kisé). Diameter, $17\frac{1}{2}$ ", signed *Riusai*, 19



106. Oblong box in wrought iron, lined with silver. Decoration in relief in various metals; a peony branch and bird in a storm of rain. $6'' \times 4\frac{1}{4}''$, 19
107. A box in iron, hira-zōgan and taka-zōgan in gold and silver; on the lid medallions of diapers and other designs; on the sides fans. $6\frac{1}{2}'' \times 4\frac{3}{4}'' \times 3\frac{1}{4}''$, ... by *Komai of Kyōtō*, 19
108. Small silver Kōgō, the lid in pierced work; scrolls and cherry blossom. Enclosed are two smaller boxes, engraved with flowering tree and two horses, 18
109. Two Kōro, form of lotus fruit, in seed; some of the seeds are movable, and a frog forms the handle. Height, $8''$, signed *Shigēsato*, 19
110. Iron plaque (zogan work), damascened in gold and silver; the centre decoration is a landscape in relief; this is surrounded with irregular-shaped panels of various designs. Diameter, $12''$, signed *Kakiya of Kyōtō*, 19
111. Plaque in sentoku bronze; shape irregular, oval decoration. Sparrow and autumn leaves in various metals, inlaid and chased. $14\frac{1}{2}'' \times 12''$, 19
112. Yataté (ink and brush-holder) in sentoku bronze, with a design of diapers engraved, and tortoisés in relief, in silver, 19
113. Water vessel (mizu-koboshi) in bronze, with plants in relief, and inlaid with gold; inside, a crackled pottery glaze. Diameter, $6''$, seal *Mutō*, 18
114. Vase in bronze karakane casting, three tortoisés in high relief, on the lower part a Chinese wave decoration, and on the upper part of the neck a conventional design in relief. Height, $11''$, signed *Seijō of Izumi*, 19
115. Small Hanaiké in bronze, representing an old bamboo basket with handle. Height, $8\frac{3}{4}''$, ... 18
116. Lotus leaf in silver, forming a small silver tray, supported by the stem and decorated with an incrustation of lespedeza and a mantis, signed *Shōami Katsuyoshi*, 19
117. Hanaiké in bronze, imitating a bamboo basket, on four legs, signed *Yoshimichi*, 18
118. A small seal box, book shape, in shibuichi; decorated with an inlay of chequers and mokumé in shakudō, and silver and plum blossom incrustated in gold and silver, 19
119. Yataté in wood, with a lid in yellow bronze, decorated with a tiger, 18
120. Small Okimono. An owl in bronze, 19
121. Carp (articulated) in wrought iron. Length, $14''$, signed *Kiyoaki*, 18
122. Pair of bronze vases. Decoration, lotus flowers and leaves in intaglio, inlaid and chased in various metals. Height, $12\frac{1}{4}''$, signed *Yoshiyuki*, 19
123. Small Kōgō in shibuichi and bronze, the lid decorated in various metals in relief, representing Gentoku crossing the Dankei Valley, signed *Kikugawa*, 19
124. A silver stand used in the perfume game (kiōji-tate), pierced work, flowers and diapers, ... 18
125. A praying mantis (kamakiri) in wrought iron (articulated), 18
126. A small tortoise in bronze, signed *Seimin*, 19
127. A small round Kōgō in silver and gold; on the lid is the rice plant in relief, 19
128. Half of a bivalve shell (hama-guri) in bronze. $7'' \times 6\frac{3}{4}''$, signed *Seimin*, 19
129. A circular box, drum shape, in wrought iron, entirely covered with damascene work of gold and silver. Decoration round the sides in relief, treasures of the gods; lid, Tomoyé device over a dragon, Daikoku's hammer forming handle. Diameter, $3\frac{1}{2}''$. The box is on three small drums forming the feet, underneath circles of diapers and signature *Komai of Kyōtō*, 19
130. Hanaiké in bronze, to imitate an old bamboo basket with handles. Height, $10''$, 18

131. Small round Kōgō in bronze, decorated with a kingfisher and lotus in various metals, chased and in relief, signed *Miyabé Atsuyoshi of Kyōtō*, 19
132. A card case in iron, damascened in gold and silver, with diapers, flowers, and landscapes, signed *Komai*, 19
133. A bronze hanging flower vase (kake-hanaiké), gourd shape, with tendrils and leaves in relief, 18
134. A vase in bronze, encircled with a dragon. Height, 16",... .. signed *To-un*, 19
135. Hanaiké in bronze, shape of rice mortar, 18
136. Crab, in wrought iron, the eyes of sentoku and the joints articulated, ... signed *Hōkoku*, 18
137. Small round Kōgō in silver, bronze, and shakudō, drum shape, the lid decorated with the thunder god in relief, 19
138. Globulār covered vase; in the form of an incense-burner, in wrought iron; damascened work in gold and silver. Lower iron surface granular (nanako), extending into the upper damascened part in wavy outlines. Decoration, minute diapers in gold; medallions in gold and silver (hira-zōgan) and appliqué; the larger medallions bear views of four Buddhist temples; the smaller, flowers, geometrical patterns, and animal forms in arabesques, the phoenix, carp, crane, and a Chinese bird (onagadori). Height, 9",
signed "*Nihon-Koku Kyōto jū Komai sei*" (made by Komai in Kyōto, Japan), —
139. Hanaiké in bronze, cylindrical; decorated with conventional dragons and clouds in relief. Height, 9½", signed *To-un*, 19
140. Hibachi in bronze, with two handles, oblong, surrounded with a conventional design in relief, on a ground of key diaper, a band of waves round the base. Size, 13" × 7¼" × 6¼", ... 17
141. Futa-mono (covered bowl), in bronze, thinly lacquered, gilt inside. Decoration, cranes and fir-trees in slight relief. Diameter, 4",
inscribed "*made by Gorozō of the 9th generation*," early, 19
142. A silver tea-jar (cha-tsubo), cylindrical; decorated with flowers and insects in inlaid enamels, 19
143. Mizu-ire. A toad in bronze, a small one on its back, 18
144. Iron saké kettle (cast), small scroll and diaper design in relief; lid of silver, perforated with designs of insects; the handle in the shape of a folded fan and damascened in silver, 18
145. A species of lobster (ise-yebi), natural size, in wrought iron, articulated,
signed *Moriyoshi*, seal *Katsunaga*, 18
146. Small square-shaped Kōro in bronze; decorated with medallions of conventional dragons in relief, on a plaited ground, 19
147. A tray in bronze, shape of a lotus-leaf, the edges curled, with a green patina. 15" × 10½", ... 19
148. A small articulated crab in wrought iron, 18
149. Oval tray, in wrought iron, with the handle (bamboo intertwined) in silver overarching; decoration, a spray of chrysanthemums and butterflies, in cloisonné enamels and various metals, in high relief. 13" × 10½", signed *Kōgiokusai*, 19
150. A similar tray to No. 149, the decoration a dove and wisteria branch. 13" × 10½",
signed (different style of signature from No. 149) *Kōgiokusai*, 19
151. A pair of temple candlesticks in bronze, form of ladders with children climbing. Height, 20", 17
152. A square Kōro in bronze. Decoration, dragon and diapers, with a Shōjō on the lid holding in his saké cup a crystal ball. Height, 11½", signed *To-un*, 19



131. Small round Koro in bronze, decorated with a kingfisher and lotus in various metals, chased and in relief, ... signed *Miyabé Atsuyoshi of Kyōto* 19
132. A card case in iron, damascened in gold and silver, with diapers, flowers, and landscapes, signed *Komai*, 1.
133. A bronze hanging flower vase (kake hanabishi), gourd shape, with tendrils and leaves in relief, 1.
134. A vase in bronze, encircled with a dragon. Height, 16", ... signed *To-an*, 1.
135. Handmade bronze, shape of rice mortar, ... 1.
136. Crab in bronze, the eyes of Setokai and the joints articulated, ... signed *Hakoku* 1.
137. Small round Koro in silver, bronze, and shakudō, drum shape, the lid decorated with the thunder god in relief, ... 1.
138. Globular covered vase; in the form of an incense-burner, in wrought iron; damascened work in gold and silver. Lower iron surface granular (nanako), extending into the upper damascened part in wavy outlines. Decoration, minute diapers in gold, medallions in gold and silver (nara-zōgi) and applique; the larger medallions bear views of four Buddhist temples; the smaller, flowers, geometrical patterns, and animal forms in arabesques, the phoenix, carp, crane and a Chinese hare (oragadori). Height, 9", signed "Shōin-jō, Kyōto, in Komai sei" (made by Komai of Kyōto, Japan). 1.
139. Iron vase, round, decorated with conventional dragons and clouds in relief, signed *To-an*, 1.
140. Iron vase, round, decorated with a conventional design in relief, signed *To-an*, 1.
141. Iron vase, round, decorated with a conventional design in relief, signed *To-an*, 1.
142. Iron vase, round, decorated with a conventional design in relief, signed *To-an*, 1.
143. Iron vase, round, decorated with a conventional design in relief, signed *To-an*, 1.
144. Iron vase, round, decorated with a conventional design in relief, signed *To-an*, 1.
145. Iron vase, round, decorated with a conventional design in relief, signed *To-an*, 1.
146. Iron vase, round, decorated with a conventional design in relief, signed *To-an*, 1.
147. Iron vase, round, decorated with a conventional design in relief, signed *To-an*, 1.
148. Iron vase, round, decorated with a conventional design in relief, signed *To-an*, 1.
149. Iron vase, round, decorated with a conventional design in relief, signed *To-an*, 1.
150. Iron vase, round, decorated with a conventional design in relief, signed *To-an*, 1.
151. Iron vase, round, decorated with a conventional design in relief, signed *To-an*, 1.
152. Iron vase, round, decorated with a conventional design in relief, signed *To-an*, 1.



3. Hanaiké in bronze, with a reddish patina, gourd shape, with scroll handles, and inscribed with characters, Ju (longevity), Fuku (happiness), Kō (health), Nei (peace), in relief on a diaper ground. Height, $9\frac{1}{2}$ ", 18
4. A circular dish in yellow bronze (sentoku); the rim and centre engraved; the former with a conventional flower, the latter with a peacock; the sides in hammered repoussé work. Diameter, $9\frac{1}{4}$ ", 18
5. Kaké-hanaiké (hanging flower vase) in silver; shape of pleasure-boat, a hōwō bird forming the prow, engraved and inlaid with gold; the edge is decorated with a band, enriched with small circular pieces of stones and mother-of-pearl. Length, $8\frac{1}{2}$ ", 18
6. A small silver Kōro, boat-shape, the sides decorated with waves in relief, 18
7. Cicada (semi), life size, every joint articulated, wrought iron, by an early Myochin, —
8. Globular jar, in bronze Hiroshima work; decorated with seal characters and conventional design. Height, 8", 18
9. A small silver toilet-box (enclosing two smaller ones, chased with cherry flowers and diapers), the lid decorated with a fence; behind this are chrysanthemums in gold lacquer, 18
10. Iron saké kettle (cast), with kiri crest in relief; the lid cherry blossoms in enamel, 18
1. Two square silver plaques, with flat inlay of flowers in coloured enamels and a fence in gold. Diameter, $4\frac{1}{2}$ ", signed *Kazunori*, 19
2. A small silver Kōro, square shape; the sides fluted, seal *Nakamura Kisaburō*, 19
3. A pair of temple candlesticks (shokudai) in bronze; the pillar on three legs, rising from a lotus flower, and decorated with flying storks. Height, $13\frac{1}{2}$ ", 18
4. An iron box, lined with silver; on the lid is a silver panel, decorated with a peony and bird in various metals in high relief, with a border of butterflies in flat inlay of silver on a gold ground, signed *Katsutomo*; on the sides are fans inlaid in gold and silver. $5\frac{3}{4}" \times 4\frac{1}{2}" \times 2"$, the box is signed *Ikkokusai*, 19
5. Hanaiké in bronze, the upper part circular dish shape, fitting into a stand of dragon design. Diameter, $6\frac{1}{4}"$, 19
6. Pair of paper weights in iron; decorated with diapers and kiku crest in gold appliqué. $6\frac{1}{2}" \times \frac{3}{4}"$, signed *Fujiwara Kanashigé*, 18
7. Small oblong silver toilet-box, pierced and engraved with iris and butterflies, 18
8. Small oblong box in bronze, stamped with a design copied from a Dutch source, 18
9. Hanaiké in iron, formed of pieces riveted together (inside). Decoration, flowers and birds, engraved and in relief in various metals, and a cloud of diapers damascened. Height, $8\frac{1}{4}"$, signed *Komai* and *Yoshiteru*, 19
10. Hanaike in bronze, a tazza on a stand representing a rock encircled by a dragon; the cup is surrounded by a dragon in high relief. Height, 9", signed *Shigesato*, 19
1. A round Kōgō, shape of a chrysanthemum flower, engraved; the disk and ray florets in coloured enamel. Diameter, 3", 19
2. A Buddhist priest in bronze, with a staff and nioi (emblem of office) standing on a rock. Height, $17\frac{3}{4}"$, signed *Ichijōken Joun*, 18
3. An arrow-head (ya-jiri) in iron, pierced with three butterflies, 18
4. Arrow-head (ya-jiri) in iron; pierced and inlaid, a street hawker, inscribed *Hachiman* (god of war), 18

175. Arrow-head in steel; a dragon pierced, ... signed *Umetada Motoshigé of Yamashiro*, ...
176. Arrow-head in steel; pierced work, a dragon,
177. Small round ink-box in bronze, encircled with a band of plaited work,
178. Suna-bachi (sand-basin) for flower arrangement, in bronze, imitating wood, surrounded by a dragon in high relief. Size, 15" × 10", signed *To-un*,
179. Small oblong silver toilet-box, engraved with the kiri crest and diapers,
180. A Kōro in various metals and gilt; decorated with flowers chased and in relief; the cover in silver, pierced with a chrysanthemum, signed *Shōami Katsuyoshi, 1885*,
181. Small square silver toilet-box, imitating bamboo basket-work,
182. Hanaiké in bronze, with handles, the upper part octagonal and surrounded with a band of characters. Height, 9½",
183. Small oblong toilet-box in silver, engraved with the Tokugawa crest and scroll. 3" × 2", ...
184. Hanaiké in bronze; two small rings for handles; the lower part surrounded with a narrow band of circular designs. Height, 8¼",
185. Small silver fan-shaped toilet-box; Fujiyama in repoussé work,
186. Small hexagonal toilet-box in silver, engraved with diapers,
187. Kōrō in bronze, round basket shape; decorated with Matura crest in relief, the handle over-arching in imitation of plaited bamboo; the lid surmounted with a karashishi. Height to top of lid, 6½",
188. Small square toilet-box in silver, engraved with crest of Prince Hori, Daimio of Muramatsu, ...
189. Small square toilet-box in silver, engraved with a mandarin duck,
190. Small silver toilet-box, irregular diamond shape, pierced and engraved with scroll-work, ...
191. Hachi (dish for flowers) in bronze, imitating stone, and decorated with a pine branch and cone in high relief. 6" × 4¾", seal *Michinari*,
192. Three silver salt-cellars with spoons, oblong; decorated with flowers and birds in relief in various metals, and chased,
193. Karashishi with the sacred gem (pierced and hollow) in bronze. A defective casting of very early date, showing the method of forming the core. Height, 4½",
194. Kōro in shibuichi and precious metals, globular shape, on three legs; decorated with carp in a stream in low relief; on the lid are flowers and kusudama (charm ornament hung up on boys' festival of May 5th); the stand is carved wood, an oni on a drum. The kōro is signed *Masayoshi*. Height with stand, 7½",
195. A Kōro in silver, hexagonal; decorated with the treasures of the household gods on circular panels of perforated work in gold and enamels; cover perforated and in enamels,
196. A Kōro (four sided) in silver open work of scrolls; the centre of each side has a small device in enamel; the lid a kiku flower in jade and enamel. Height, 4½",
197. Silver Kōro (round); decorated with conventional birds, butterflies, and scrolls in cloisons of enamel; the lid pierced and decorated with cherry blossoms in relief and in coloured enamels. Diameter, 3½",
198. A small octagonal tray (ko-bon) in silver; decorated, with scrolls flowers, and butterflies in filigree work and enamels. Diameter, 5½",
199. Silver cup. The stand a lotus leaf, stem and lower part lotus flower, the upper part hammered work. Height, 5½",



175. Arrow-head in steel; a dragon pierced, ... signed *Umetsuda Motoshige of Yamatane*
176. Arrow-head in steel; pierced work, a dragon, ...
177. Small round ink-box in bronze, encircled with a band of plaited work, ...
178. Suna-bachi (sand-basin) for flower arrangement, in bronze, imitating wood, surrounded by a dragon in high relief. Size 15" x 1", ... signed *2nd*
179. Small oblong silver toilet-box, engraved with the kiri crest and diapers, ...
180. A Kōro in various metals and gilt; decorated with flowers chased and in relief; the cover in silver, pierced with a chrysanthemum, ... signed *Shōani Katsuyoshi, 1806*
181. Small square silver toilet-box, imitating bamboo basket-work, ...
182. Hanaiké in bronze, with handles, the upper part octagonal and surrounded with a band of characters. Height, 9½", ...
183. Small oblong toilet-box in silver, engraved with the Tokugawa crest and scroll. 3" x 2", ...
184. Hanaiké in bronze: two small rings for handles; the lower part surrounded with a large band of circular designs. Height, 8¼", ...
185. Small silver fan-shaped toilet-box, Fujiyama in repoussé work, ...
186. Small hexagonal toilet-box in silver, engraved with diapers, ...
187. Kōro in bronze, round basket shape, decorated with Mutsura crest in relief, the handle arching in imitation of paulownia, the lid surmounted with a karashishi. Height to top of lid, 6½", ...
188. Small square toilet-box in silver, engraved with crest of Prince Hori, Daimo of Muramatsu, ...
189. Small square toilet-box in silver, engraved with a mandarin duck, ...
190. Small oval toilet-box, irregular diamond shape, pierced and engraved with scroll-work, ...
191. Hanaiké (dish for flowers) in bronze, imitating stone, and decorated with a pine branch and crane in high relief. 6" x 4½", ... seal *Michio*
192. Three silver salt-cellars with spoons, oblong; decorated with flowers and birds in relief in various metals, and chased, ...
193. Karashishi with the sacred gem (pierced and hollow) in bronze. A defective casting of very early date, showing the method of forming the core. Height, 4½", ...
194. Kōro in shibachi and precious metals, globular shape, on three legs; decorated with carved a stream in low relief on the lid are flowers and kusudama (charm ornament hung at boys' festival of May 5th), the stand is carved wood, an oni on a drum. The kōro is signed *Maseyashu*. Height with stand, 7½", ...
195. A Kōro in silver hexagonal; decorated with the treasures of the household gods on enamelled panels of perforated work in gold and enamels; cover perforated and in enamels, ...
196. A Kōro (four sided) in silver open work of scrolls; the centre of each side has a small device in enamel; the lid a kiku flower in jade and enamel. Height, 4½", ...
197. Silver Kōro (round); decorated with conventional birds, butterflies, and scrolls in chased enamel; the lid pierced and decorated with cherry blossoms in relief and in coloured enamels. Diameter, 3½", ...
198. A small octagonal tray (kotan) in silver; decorated with scrolls flowers, and butterflies in filigree work and enamels. Diameter, 5½", ...
199. Silver cup. The stand a lotus leaf seen and lower part lotus flower, the upper part a sakaki work. Height, 5½", ...



M. 203

M. 225

- Box, iron lined with shibuichi ; on the lid are clouds in relief, and a dragon in silver and other metals also in relief ; the sides are damascened with hōwō birds and conventional designs in outline of silver and gold (hira-zōgan). 6" × 4 $\frac{1}{4}$ " × 2 $\frac{1}{2}$ ", ... 19
- Small bronze dish for flowers, imitating a section of old tree with creeping plants, and tree fungus in relief, ... signed *Yoshimichi*, 18
- A pair of bronze vases. Hawks and monkey in high relief. Height, 17 $\frac{1}{2}$ ", signed *Yoshiyuki*, 19
- Octagonal Kōro in silver, inlaid with designs in gold and enamels, and perforated with various devices. Height, 4 $\frac{1}{2}$ ", ... seal *Hiratsuka*, 19
- Small cylindrical Kōro in bronze, with Chinese figures in low relief, the signature obliterated, probably, 16
- A covered vase, oviform, in Hiroshima bronze, standing on lotus leaves. Decoration, birds and snake ; surmounting the lid, which is a lotus leaf, is an eagle in shakudō. Height, 27", ... 19
- A pair of vases in bronze with fish in relief in various metals, and round the neck an inlay of gold diaper on shakudō. Height, 11 $\frac{3}{4}$ ", ... signed *Saito*, 19
- A Kōro (globular) in bronze, three lizards forming the legs ; the lid surmounted by a karashishi. Height, 6 $\frac{3}{4}$ ", ... 19
- A Kōro in bronze ; the bag of Hotei supported by children. Height, 10 $\frac{1}{2}$ ", signed *Masayoshi*, 19
- A centipede in iron, articulated. Length, 5 $\frac{1}{2}$ " × 18", ... 18
- Okimono (with stand) in silver, chased and inlaid with gold ; Gioran Kwanon on a carp ; the circular stand is chased with a design of waves. Height, 5", signed *Inshi Motonobu*, 19
- Small silver teapot (kusu) ; decorated with flowers in relief and chased, the lower part hammered work, forming an uneven decoration, ... signed *Hidekatsu*, 19
- Hanaiké ; for flower arrangement, bronze, round, on three legs, encircled by a dragon in high relief on a diaper ground. Diameter, 5", signed *Seimin*, date *Bunsei (1818-1829)*, —
- Vase, iron, silver dragon in high relief, with clouds in slight relief on the iron ; the neck is decorated with flat inlay of diapers in gold and silver and plaqués of enamel of various devices. Height, 12", signed *Ittosai* (artist's name) *Kaneyasu Masatoshi*, 19
- Kōro in open silver work ; on four legs, decorated with small plaqués of enamels in various designs and colours ; handles in enamel. Height, 6 $\frac{1}{2}$ ", signed *Musashiya*, seal *Oseki*, 19
- Water vessel (mizusashi) with spout, short neck, and wide lip, in bronze, with a band of key pattern diaper on the neck. Height, 5 $\frac{1}{2}$ ", ... 18
- A circular box in bronze, chased with a pomegranate, different patina giving colour to the fruit. Diameter, 6", ... signed *Tenkōdō Hidekuni*, 19
- Small wood box ; on the lid is a horse in relief in gold and silver, ... 18
- Hanaiké, tsuru-kubi shape, in bronze ; encircled by a dragon ; waves chased on the lower part. Height, 12", signed *Hitomi Shigetsugu*, 18
- A tray (bon) in iron, damascened with the kiri crest in silver, ... signed *Komai of Kyoto*, 19
- Hanaiké in bronze, bulbous shape, with fine patina of various colours. Height, 13", (Kakihan mark only), 18
- Hanaiké in bronze, bulbous shape, long neck, and semi-circular handles ; a band of conventional waves decorates the lower part, ... 17
- Small globular Kōro in shakudō, the lid lacquered. Decoration, the treasures of the household gods in enamels of various colours, signed *Hirata Narimasa* (the ninth of the Hirata family died 1858), 19

223. Kodansu (cabinet) in iron, with drawers and doors, the top a lid forming a shallow box; decorated in gold and silver damascene and appliqué work, with dragons, hōwō, landscapes, flowers, and various devices, Daikoku's hammer forming a handle for the lid. $8'' \times 5\frac{3}{4}'' \times 3\frac{1}{4}''$, signed *Komai of Kyōto*, 19
224. Hexagonal box; shibuichi lined with silver; the border is in damascene work (hira-zōgan), chrysanthemums inlaid in coloured gold, silver, shibuichi, shakudō, and red copper; in the centre of the lid are four of the seven gods of happiness—Hotei, Fukurokuju, Jurōjin, and Bishamon, in various metals in high relief (taka-zōgan). Diameter, $3\frac{1}{2}''$, signed *Moritoshi and Issanshi (?)*, 19
225. Small Kōro; the upper half in silver with cherry flower in relief on nanakoji (fish-roe ground), the lower a hōwō bird in fine cloissoné enamel (gold cloisons), and on the lid a chrysanthemum in translucent coloured enamels. Height, $4''$, signed *Hirata*, 19
226. Zushi, the case of shakudō nanakoji, the figure of Buddha with a canopy and clouds are in silver and gold, chased, and inside the doors is a Sanscrit inscription in gold. Height, $4\frac{3}{4}''$, signed *made by Kanéyasu Masatoshi*, 19
227. Hanaiké in bronze. Decoration, a flowering plum branch in relief, the neck and base a band of diapers with dragons. Height, $10\frac{1}{4}''$, 17
228. Bulbous vase with long neck, bronze. Decoration, on the neck two bands, one of waves and another a conventional design, the lower part similar to the latter, but in vandykes. Height, $8\frac{3}{4}''$, 18
229. Hanaiké, bronze, quadrilateral, with long neck, the handles a tree fungus. Height, $10\frac{1}{4}''$, ... 18
230. Saké kettle, cast iron, with hōwō in low relief; the lid chrysanthemums in cloisonné enamel, 18
231. Kōrō (round), silver. Decoration, monkeys in repoussé work and chased; the lid perforated with a chrysanthemum and enamelled. Height, $4''$, signed *Yoshitoshi*, 19
232. Hanaiké, bronze, globular shape; decorated in relief with carp swimming; it stands on three legs made to imitate wood. Diameter, $6''$, signed *Seijō*, 19
233. Hexagonal Hanaiké for flower arrangement, bronze; decorated with a square medallion of conventional design on a diaper ground. Diameter, $7\frac{1}{2}''$, signed *Seimin*, dated *Bunsei (1818-1829)*, -
234. Hanaiké, bronze, four-sided, the upper part encircled with a band of diaper on which are two grotesque heads of elephants, the trunks forming small handles. Height, $7\frac{3}{4}''$, ... 18
235. Hibachi, bronze. Decoration, a fanciful dragon in relief, the lid perforated with scroll design, the handle a tree fungus. Height, $5''$, signed *Shōsai*, 1
236. Round plaque, iron, damascene work, in gold, silver, and other metals. The centre represents a dragon and tiger in high relief (taka-zōgan); this is surrounded by medallions of sages, also in taka-zōgan, and smaller medallions of flowers and other designs inlaid in gold and silver (hira-zōgan) on a ground of various diapers, signed *Tekkwōdō, Yedo*, 1
237. Hanaiké, Sentoku bronze, circular shape, for flower arrangement, a scroll and leaves cast in relief and chased. Diameter, $7''$, signed *Seimin*, 1
238. Hanaiké, bronze on four feet, and with small handles; decorated with a conventional design in panels on a ground of tsuchi-me (hammered work), signed *Shigesato*, 1
239. Covered bowl, bronze, with a red patina; on the lid a spray of camelia incrustated in shell, metals, and ivory, 1
240. Three Hibashi (used with Hibachi), iron; decorated with insects in other metals, 1



223. Kodansu (cabinet) in iron, with drawers and doors, the top a lid forming a shallow box; decorated in gold and silver damascene and appliqué work, with dragons, hōwō, landscapes, flowers, and various devices, Daikoku's hammer forming a handle for the lid. 8" × 5 $\frac{3}{4}$ " × 3 $\frac{1}{4}$ " signed *Komaru Kyōto*.
224. Hexagonal box: shibuichi lined with silver; the border is in damascene work (hira-zōgan), chrysanthemums inlaid in coloured gold, silver, shibuichi, shakudo, and red copper; in the centre of the lid are four of the seven gods of happiness.—Hotei, Fukurokuju, Juro, and Bishamon, in various metals in high relief (taka-zōgan). Diameter, 3 $\frac{1}{2}$ ", signed *Moritoshi and Issanshi*.
225. Small Kōro; the upper half in silver with cherry flower in relief on nanakoji (fish-roe ground), the lower a hōwō bird in fine cloissonné enamel (gold cloisons), and on the lid a chrysanthemum in translucent coloured enamel. Height, 4", signed *Shirata*.
226. Zushi; the case of shokudō nanakoji, the figure of Buddha with a canopy and clouds are in silver and gold, chased, and inside the doors is a Sanscrit inscription in gold. Height, 4", signed *made by Kanéyasu Masatsugu*.
227. Hanaiké in bronze. Decoration, a flowering plum branch in relief, the neck and base a band of drapery with dragons. Height, 10 $\frac{1}{4}$ ", signed *Seiji*.
228. Baroque vase with long neck, bronze. Decoration, on the neck two bands, one of waves and another a conventional design, the lower part similar to the latter, but in vandykes. Height, 8 $\frac{3}{4}$ ", signed *Seiji*.
229. Hanaiké, bronze, circular shape, with long neck, the handles a tree fungus. Height, 10 $\frac{1}{4}$ ", signed *Seiji*.
230. Saké kake, circular shape, with a low relief: the lid chrysanthemums in cloissonné enamel, signed *Seiji*.
231. Kōro (round case) in iron, decorated with monkeys in repoussé work and chased; the lid perforated with a chrysanthemum inlaid in enamel. Height, 4", signed *Y. Shiroshi*.
232. Hanaiké, bronze, circular shape, decorated in relief with carp swimming; it stands on three legs made of enamel. Diameter, 6", signed *Seiji*.
233. Hexagonal Hanaiké in iron, decorated in bronze; decorated with a square medallion of conventional design on the top part of the lid. Diameter, 7 $\frac{1}{2}$ ", signed *Seimin*, dated *Bunsei jōrō* (1820).
234. Hanaiké, bronze, four-sided, the sides part encircled with a band of diaper on which are two grotesque heads of elephants, the corners forming usual handles. Height, 7 $\frac{1}{4}$ ", signed *Seiji*.
235. Hibachi, bronze. Decoration, a fanciful dragon in relief, the lid perforated with scroll design, the handle a tree fungus. Height, 5", signed *Shirata*.
236. Round plaque, iron, damascene work, in gold, silver, and other metals. The centre represents a dragon and tiger in high relief (taka-zōgan); this is surrounded by medallions of saags, also in taka-zōgan, and smaller medallions of flowers and other designs inlaid in gold and silver (hira-zōgan) on a ground of various diapers, signed *Tekkōrō, Yodo*.
237. Hanaiké, Sentoku, bronze, circular shape, for flower arrangement, a scroll and a tree cast in relief and chased. Diameter, 7 $\frac{1}{2}$ ", signed *Seimin*.
238. Hanaiké, bronze on four feet, and with small handles; decorated with a conventional design in panels on a ground of tsuchi-me (textured work), signed *Shigetsu*.
239. Covered bowl, bronze, with a red patina; on the lid a spray of camellia incrustated in shell, metal, and ivory.
240. Three Hibasni (used with Hibachi), round, decorated with insects in other metals,



M. 213

1. Helmet, iron, cone shape ; dragon and clouds in repoussé work (uchi-agé),
signed *Myochin Muneyoshi*, date about 1311, —
2. Mask, iron, signed *Myochin Fusamune*, date about 1558, —
3. Helmet, iron, round, dragon and clouds in repoussé,
signed *Myochin Ki Munesuke*, about 1688, —
4. Breastplate, iron ; dragon and waves in repoussé, by an early Myochin, —
5. Breastplate, iron ; Fudo on a rock amidst waves in repoussé, by an early Myochin, —
6. Hanaiké, cylindrical. 9 $\frac{3}{4}$ " high, 5" diameter, signed *Umetada Meiju*, 5th year of Genna
(1627). It is made of a sheet of iron about $\frac{3}{16}$ " thick, which has been folded and forged
many times, showing the curl or fibre of the metal. The edges overlap and are riveted
together, with an imitation of their being laced with copper, —
7. Iron Kōro, globular, on three legs, surrounded by a dragon amidst waves holding the tide
ruling gem, in high relief. Height, 5 $\frac{1}{2}$ ", signed *To-un*, 18
8. Shibuichi Hanaiké, for flower arrangement, surrounded by a dragon in sentoku bronze in high
relief, above and below the dragon are numberless spikes like porcupine quills. Diameter,
7 $\frac{1}{2}$ ", signed *To-un*, 19
9. Bronze Hanaiké, round, for flower arrangement, decoration dragon and waves, the dragon in
high relief ; the legs and tail form a support. Diameter, 6 $\frac{3}{4}$ ", ... signed *Izumi Seijō*, 19
10. Sentoku bronze Hanaiké for flower arrangement, circular, surrounded by a dragon in high
relief ; round the base are clouds on a diaper ground, in the mouth of the dragon a
crystal ball. Diameter, 6", signed *Sui-un*, 19
1. Bronze Hanaiké for flower arrangement, globular-shape, dragon and clouds in relief.
Diameter, 6", signed *Teijō*,
2. Iron box, quadrilateral, in hammered repoussé work, a dragon and clouds ; inside, gilt. 6" × 5",
signed *Miochin Sanai*, dated 7th year of Kyōhō (1772) —
3. Bronze Hanaiké, bulbous shape, with fine green and red patina ; the lower portion represents
water with a frog swimming and a lotus plant growing. Height, 11 $\frac{1}{2}$ ", —
4. Pair of Hanaiké, bronze, oviform, formed of two overlapping banana leaves. Height, 12, ... 19
5. Small cabinet, with three drawers, in iron, damascened all over in silver and gold (hira-zōgan
work), with temple lantern, and flowers, landscape, diapers, and vines in irregular-shaped
panels, and transverse bands of diapers. 4 $\frac{1}{2}$ " × 3" × 4", by *Komai of Kyōtō*, 19
6. Small globular vase in silver, imitating lotus leaf, on it in relief in various metals are frogs, a
snake, and insects, 19
7. Saké kettle, in sentoku and copper bronze ; the top and lid in cloisonné enamel, 18.
8. Small Kōro, in bronze ; plum branch and birds in repoussé work, 18
9. Water-kettle, hammered bronze work with lobster patina, 18
10. Iron water-kettle, with cover of blue and white Seto porcelain, 18
1. Kōro, in bronze, encircled by a dragon, which forms a support, 18
2. Small water-pot, in bronze, shape of teapot, bearing Buddhist inscription ; tortoise on lid, ... 18
3. Hanaiké, imitating small basket in bronze, 18
4. Small Hibachi, in bronze, signed *Seimin*, 18
5. Small tortoise, in bronze, signed *Toshi*, 18
6. Hanaiké, in bronze, square shape, on elephant feet, signed *Yamashiro*, 18

- | | | Century |
|------|---|---------|
| 267. | Water-kettle, in bronze, basket handle, red patina, on the lid a toad, | 18 |
| 268. | Watchman's alarm-bell, in bronze, | — |
| 269. | Small seated statuette of Buddha, in bronze, | 18 |
| 270. | Small statuette of Daruma crossing to Japan on reeds, | 18 |
| 271. | Perfume-box, shape of three intersecting boxes, pure gold, with design in niello, | 19 |
| 272. | Tsuitate; the ink-holder in silver, carved and chased, form of an elephant, brush and holder in tsuishu lacquer, carved with cherry blossom, | 18 |
| 273. | In silver; modern. Two small boxes in form of two makimono side by side on a wave. The makimono are covered with fine niello-work of gold and shakudō; the wave, forming a stand, is inlaid on all sides in enamel, with designs of wave-form in colour, a dragon, and cherry blossom, seal, <i>Musashiya</i> , — | — |
| 274. | Circular plaque, modern, with basket handle. The plaque is of iron, the centre entirely filled with a design of chrysanthemums in high relief in enamels of various colours (semi-transparent); round the edge, on a chased basket-work diaper, are different kinds of insects, also in enamels. The handle, imitating bamboo, is in silver with maple leaves in enamel entwined. Diameter, 11", seal, <i>Musashiya</i> , — | — |
| 275. | Suit of armour, by a Myōchin of the 17th or 18th century. The cuirass is of vertical plates of hammered iron, rivetted together with iron studs, each plate being ornamented with designs in repoussé work, in high relief, representing Shōki attacking demons. The arm and leg pieces are exquisitely decorated with chrysanthemums and conventional floral medallions in repoussé and pierced work. Similar medallions are attached to the chain armour of the sleeves. The helmet is of iron in the form of a cap of a Chinese sage; on the front is a dragon-fly also of iron, articulated, | — |
| 276. | Two silver goblets, modern. Decoration, chrysanthemums, peonies, and other flowers, in high relief and chased, round the foot a dragon. Height, 7¼", | — |
| 277. | Mirror (Kagami). Diameter, 9½"; bronze, with the Paulownia badge in relief on the back. This mirror possesses the so-called magic property of showing the design on the back, when light is reflected from the front upon a screen, | 19 |
| 278. | Temple gong, the stand in red lacquer, form of a lotus, inscribed "dedicated to the temple of Sengakuji in October, the 14th year of Genroku (1702)." Diameter, 17¾", | — |

METAL WORK.

In addition to these, signatures of many of the principal metal-workers will be found under TSUBA.

	Signature Number.	Catalogue Number.		Signature Number.	Catalogue Number.
...suyoshi ...	34	{ 10, 101, 104, 131	Kazumori ...	64	13
...enshi ...	14	51	Kazunori ...	30	161
...jiwara ...	56	166	Kisaburō ...	67	162
...orozō ...	75	141	Kiyo-aki ...	1	121
...arutoshi ...	43	6	Kōgiokusai ...	78	149, 150
...idekatsu ...	58	211	Kōkikai ...	68	93, 96
...idekuni ...	32	216			{ 4, 71, 85, 107, 129, 132, 138
...iratsuka ...	79	33	Komai ...	23	{ 169, 219, 223, 255
...isashigé ...	50	14			
...itomi ...	17	218	Kumagai ...	27	28
...ōkoku ...	4	136	Masatoshi ...	16	213, 226
...nijōken ...	70	172	Masayoshi ...	22	208
...niyō ...	39	41, 87	Masuda ...	9	19
...kokusai ...	69	18, 164	Michinari ...	47	191
...o-uyé ...	45	49	Miōchin ...	—	244, 245
...shi ...	52	210	Miōchin Fusamune ...	—	242
...chōsai ...	76	6	Miōchin Ki Munesuké ...	—	243
...ōsai ...	71	213	Miōchin Muneyoshi ...	—	241
...mi ...	35	16, 81	Miōchin Sanai ...	—	252
...un ...	11	172	Miōchin Shikibu ...	5	19, 78
...aki-ya ...	24	110	Mitsuiyé ...	41	24
...ame-jo ...	19	37	Mitsutsugu ...	40	192
...aneshigé ...	57	166	Mitsuyuki ...	29	18
...aneyasu ...	15	213, 226	Miya-bé ...	33	104, 131
...atsunaga ...	3	145	Miya-o ...	46	93
...atsunobu ...	36	36	Moriguchi ...	26	86
...atsutomo ...	38	164	Moritoshi ...	60	224
...atsuyoshi ...	44	99	Moriyoshi ...	2	145
” ...	55	{ 5, 34, 97, 116, 180	Motonobu ...	53	210
			Motoshigé ...	59	175

	Signature Number.	Catalogue Number.		Signature Number.	Catalogue Number.
Muné-aki	10	19	Shōyō	37	42
Musashiya	—	273, 274	Sui-un	—	250
Nakamura	65	89, 162	Takachika	54	72
Nakao	48	21	Takusai	49	80
Narimasa	61	222	Teijo	—	251
Norihisa	66	89	Tekkwōdō	81	236
Riusai	63	105	Tenkwōdō	72	216
Saitō	80	206	Toshi	—	265
Seijō	8	114, 232, 249			
		{ 30, 35, 75,	To-un	13	{ 48, 56, 134,
Seimin	7	{ 126, 128, 212,			{ 139, 152, 178,
		{ 233, 237, 264			{ 247, 248
Seiriuken	73	36	Umetada Meiju	—	246
Seki	25	88	Yamashiro	—	266
Shigarakidō	74	90	Yoshichika	28	93, 96
		{ 31, 109, 170,	„	62	54
Shigesato	12	{ 238	Yoshimichi	21	117, 201
Shigetsugu	18	218	Yoshiteru	31	169
Shikibu	6	19, 78	Yoshitoshi	42	231
Shō-ami	77	7, 97, 116, 180	Yoshiyuki	51	{ 79, 122, 202,
Shōsai	20	235			{ 203

Note.—Facsimiles of signatures will be found on plate with lacquer and ivory carvings, p. 48.

JAPANESE COINS.

Description.	Denomina- tion.	Date.	Weight.	Composition.	
				Gold.	Silver.
GOLD.				Per Cent.	Per Cent.
Keichō Koban . . .	1 ryō	1605-1695 A.D.	274 grains	86·22	13·14
(4) Kyōhō Koban . . .	1 "	1716-1736 "	274 "	86·14	13·15
Hōji Koban . . .	1 "	1837-1858 "	173 "	56·78	42·96
Ansei Koban . . .	1 ,	1859 "	174 "	56·97	42·81
Shin Ōban . . .	10 "	1859-1861 "	3·61 Troy oz.	36·14	63·08
(6) Shin Koban . . .	1 "	1860-1867 "	51·3 grains	57·25	42·35
(4) Ansei Ogata Nibu Kin .	$\frac{1}{2}$ "	1856-1860 "	87 "	20·27	79·30
(7) Tokugawa Nibu Kin .	$\frac{1}{2}$ "	1860-1869 "	46 "	22·85	76·93
(2) Tempō Ichibu Kin .	$\frac{1}{4}$ "	1836-1858 "	43·7 "	56·75	43·15
(11) Furu Nishū Kin .	$\frac{1}{8}$ "	1832-1858 "	25·2 "	29·89	69·70
SILVER.					
(8) Tokugawa Shin Ichibu Gin	$\frac{1}{4}$ "	1859-1868 "	134 "	·06	89·35
Jūroku Isshū . . .	...	c. 1765 "	40·4 "	...	97·2
(8) Kaei Isshū Gin . . .	$\frac{1}{16}$ "	1853 "	30 "	·07	90·03
Akita Gimban . . .	...	...	...	...	...
Mark on face, 9 momme 2 fun	...	c. 1854 "	532 "	·07	98·70
Mark on face, 8 momme .	...	c. 1854 "	463 "		
Mark on face, 4 momme 6 fun	...	c. 1854 "	266 "		
Mamme-ita-gin . . .	...	1856 (?)	194 "	...	?
{ A set of the modern gold and silver coins.				{ Local coins circulating in Akita ; elsewhere by weight only. Small drops of silver used as currency.	

{ Local coins circulating in Akita ; elsewhere by weight only.
Small drops of silver used as currency.

ARROW-HEADS.—A collection of eighty arrow-heads of obsidian, chalcedony, chert, rock stal, steatite, and other stones. These are found throughout Japan, but are especially numerous in the northern part of the main island and in Yezo. They are the arrow-heads of aborigines, the Ainu, who occupied the country before they were driven into Yezo by the Japanese.

OJIME.—A collection of ojime. These beads represent every form of Japanese art in precious metals, enamels, copper, iron, and bronze, lacquer, glass, porcelain, ivory, and in jasper, black crystal, and other stones.

MENUKI, &c.—A collection of clasps and ornaments for pouches, and *menuki* for the hilts of swords, in gold, silver, bronze, and iron, inlaid with other metals.

KERAMICS.*

WE cannot say that Japanese porcelain holds the same position in point of excellence as the productions of China, but in art pottery we see the genius of the Japanese both as potters and decorators, and it is to their faïence we must look for lovely effects of colour and quaint forms. The manufacture of pottery in Japan dates back many centuries, indeed we have learnt from Mr. Gowland's researches that it is prehistoric. In this introduction it is not necessary to follow its early transplanting by Koreans, or dwell on much that is legendary in the history of Japanese faïence. After the Empress Jingō Kōgu's invasion of Korea (A.D. 201), eighty ship-loads of Korean produce were brought over every year as tribute. Pottery was included in these cargoes, and the Japanese naturally sought instruction from the Koreans when they attempted similar manufacture, and no doubt the potter's art was imparted to Japan both by Korea and China at a very early period; but the most that can be said for the ceramic efforts of Japan prior to the thirteenth century, is that they possess some interest for the antiquary. Early in the thirteenth century Yeisai, a Buddhist priest, after visiting China, introduced to the knowledge of his countrymen the wonderful tea plant, which shrub had flowered from the oldest times on the hillsides of his own country. The beneficent beverage created at once a demand for some better utensils than Karatsu or other furnaces could supply; and in the year 1223 a potter Kato Shirozayemon, visited China, and after five years' study returned to his native village of Seto, having acquired most of the ceramic processes of the Chinese; and from the village of Seto, in the province of Owari, were produced those famous tea-jars for the *Cha-no-Yu* (Tea Ceremony), which, treasured up by their early possessors, still exist in considerable numbers and so great a reputation did this *Toshiro-Yaki*, as it was commonly called, enjoy that everything which had preceded it was forgotten, and the name *Seto-mono* (*i.e.* ware of Seto) thenceforth became the generic term for all ceramics, just as "china" is with us. Yoshimasa (1436-1480) eighth regent of the Ashikaga dynasty, a great patron of the Tea Ceremonial, and a man of refined and æsthetic taste, by his patronage gave a great impetus to the production of and demand for artistic faïence. In 1510, Gorodayu Shonzui visited China, and to him is attributed Japan's first porcelain; but he was only able to produce a porcelain of medium quality, and this, strictly speaking, was not a Japanese ware, for both the paste and the glaze were Chinese; and when the supply of materials Shonzui had brought with him were exhausted, his manufacture of porcelain ended. To Gorohachi and Goroshichi, pupils of Shonzui, must be accorded the credit of producing the first decorated pottery in Japan, and the artistic Japanese in their decoration were about as much superior, as in their glaze and paste they were inferior, to the Chinese.

* This article is taken almost entirely from papers written by Captain F. Brinkley, in the *Chrysanthemum*, magazine published in Yokohama, 1883.

In Japanese pottery the first place must be given to *Satsuma* faïence, not the so-called "*Satsuma*" so largely exported to Europe and America of late years, but the beautiful faïence of the seventeenth and eighteenth centuries, so highly prized by Japanese connoisseurs, reserved in its decoration, cracked almost imperceptibly, and admirable in its smooth, ivory surface. On the *Satsuma* faïence of to-day, decorated at Kyōto, are lavished all the resources of ingenuity and patience. The works of *Meizan* are marvellous specimens of miniature painting, but these pieces find little favour in Japan itself in comparison with the less ornate pieces of the earlier ware (No. 258, &c.).

Tea-jars of little merit were made in the latter half of the fifteenth century in this southern province, but in 1598 the celebrated Daimyō of Satsuma, Shimazu Yoshihiro, after invading Korea, brought with him some seventeen skilled potters. Ware was produced copied from Korean models, some covered with glaze of various colours, and some of a *flambé* description (No. 154). The paste was a greyish-red colour, but the chief beauty of the parti-coloured and *flambé* varieties was the glaze. Sometimes four coats were applied, producing considerable diversity and richness. The superiority of the old ware is easily explained, and applies not to *Satsuma* faïence alone, but to all the ceramic productions of Japan. Of the *Satsuma* productions, one-tenths were small articles. Large vases and portly incense-burners were as exceptional in the past as the common Kyōto imitations are plentiful in the present. Captain Brinkley says: "During the two centuries that represent the golden age of Japanese ceramic art—that is to say, from 1645 to 1845—every factory of any importance was under the direct patronage, either of the nobleman in whose fief it lay, or of some wealthy amateur, whose whole business in life was comprised in the cultivation of the *Cha-no-Yu*. The wares produced, if they did not represent the independent efforts of artists seeking to achieve or maintain celebrity, were undertaken in compliance with the orders of the liege-lord or some other exalted personage (Nos. 14, 82, 228, &c.). Considerations of cost were entirely set aside, and no expenditure of time and toil was deemed excessive. With the revolution of 1868, however, came the abolition of the feudal system, and the consequent annihilation of those local influences which, though pernicious to the State, had incalculably fostered its industries. Codes of subtle æsthetics, and criticisms of exacting amateurs had no longer to be considered, but, in their stead, the artist found himself confronted by the Western market, with all its elements of sordid haste and superficial judgment, its demand for cheap attraction, and its hosts of chaffering purchasers, the majority of whom had no knowledge of ceramics other than that conveyed by the chance contemplation of a Delft Boer or a Chelsea Shepherdess. Is it a matter of marvel that the technical excellence enforced by the old *gime* soon became incompatible with the new, and that what had once been a labour of love was soon transformed into a necessary makeshift!"

In the year 1599, *Risampeï*, a Korean, discovered at Mount Izumi, in the province of Hizen, the clay for lack of which Shonzui, early in the century, having exhausted the supply he brought from China, ceased to manufacture his porcelain. Risampeï worked at Arita, and his ware was copied from the Chinese blue and white, but was considerably inferior in purity and finish. Risampeï knew nothing of decorating with enamels over the glaze.

It was Higashidori *Tokuzayemon*, a potter of Imari, in the province of Hizen, who acquired in Japan the method of decorating with vitrifiable enamels, painting over the glaze. It is said that he obtained the knowledge from the captain of a Chinese junk trading to Nagasaki, in the

year 1648. In conjunction with *Kakiyemon*, a skilled potter of the same district, clever imitations were made of ware manufactured in China during the period Wan Li (1573-1620). *Kakiyemon* most carefully painted his decoration, but reduced it to a minimum. His ware, it is said, did not find much favour in the West, although many collectors consider it the most charming porcelain Japan has produced (No. 41, &c.).

Sir Wollaston Franks highly appreciated *Kakiyemon*, and was fond of showing how the quail, and the tiger and bamboo patterns were copied by nearly all the European manufacturers. He formed a collection of all varieties of ware in which these designs were exemplified, showing the original *Kakiyemon* and the copies alongside; and there is now a selection made by Mr. Read in the British Museum, illustrating how widely these designs were used.

Imari, in Hizen province, was the great centre for the manufacture of porcelain known as *Imari-yaki*, and from the Hizen potteries came the richly decorated ware known in the West as "old Japan" (Nos. 26, 46, &c.). Large pieces, vases, and covered jars were doubtless made for exportation through the Dutch.

The processes acquired by *Tokuzayemon* by degrees became known in other places in the province of Hizen. At Mikawachi a kiln was established at the end of the sixteenth century, and in 1655 the workmen began to manufacture porcelain, and here was produced the finest paste in Japan; and pieces perfectly plain, or white with blue designs under the glaze, soon became celebrated. The industry, however, did not flourish until Matura, the Daimyō of Hirado, imparted a new impulse by his patronage. From this time (1751) *Hirado-yaki* must be assigned a foremost place in Japanese porcelain. "Its paste was close and fine, its glaze lustrous, while its milk whiteness lent additional brilliancy to the clear blue used in its decoration (No. 334, &c.). A design of pine trees with children at play became characteristic, the number of the latter being seven in the best pieces, five in those of medium quality, and three on the least valuable (No. 337). More beautiful still is the porcelain ornamented with pierced patterns, and exhibiting work which in point of mechanical excellence has no superior in any of the ceramic productions of the East" (No. 280). *Nabeshima-yaki* deserves a high place among the enamelled porcelains of Japan. The decoration may generally be distinguished by the predominance of a light orange red. There is never an excess of ornament, and in this respect the ware resembles the early *Imari* (No. 283, &c.). The name seems to signify all pieces of *Hizen* porcelain made specially for the Nabeshima family at the Okochi kiln (which was established in 1716), or elsewhere. The methods of decoration with vitrifiable enamels were acquired by *Tokuzayemon* in 1648, as previously stated, and the secret was guarded rigorously at the Hizen factories; but the methods that had won for Arita so valuable a monopoly subsequently passed into the hands of *Nomura Ninsei*, who applied it to faience; and to Ninsei (in the year 1660) we must ascribe the first manufacture of enamelled faience in Japan, and he certainly founded the school from which most of Japan's best ceramic efforts emanated (No. 143, &c.). At Awata, Kenzan (the brother of Kōrin the painter) worked in faience (No. 88). Ninsei's principal works were also made at Awata, and at Awata later on a workman called *Kinkozan* produced faience of great delicacy and taste, skilfully applying metallic oxides and enamels of blue, green, black, and yellow (No. 248). After *Kinkozan*, *Hozan* was an exceptionally skilful worker. His style may be described as an enamel arabesque of leaves and tendrils in high relief, the flowers often white, and the enamel scroll-work blue or green, with sometimes an admixture of yellow (No. 328, &c.). In the estimation of the Japanese, *Mokubei*, who flourished



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P. 26

1804-1832, holds a high place; he made marvellous imitations of the faïence called *Kochi-yaki* (Cochin-China ware), also of the inlaid pottery and white porcelain of Korea, as well as the celadon and enamelled porcelains of China (No. 313). The Awata factory still continues the most prolific in Kyōto, and with but few exceptions the modern work exhibits a marked degeneracy: the paste is crude and imperfectly manipulated, while the enamels, lacking both purity and lustre, are carelessly applied. *Yeisen*, who flourished during the first half of the eighteenth century, deserves special notice, not only as the first porcelain manufacturer of Kyōto, but for his desire to imitate Chinese celadon; and his efforts were sufficient to show that this most prized of all wares could be produced by Japanese keramists, and it became a recognised production of the Kyōto factories.

One of the last great names among the bygone potters of the Kiyomizu is that of *Dohachi*, whose productions carry us up to 1850. He possessed considerable skill in the manufacture of his glazes, while the designs in his faïence are some of the most graceful of the truly Japanese school (No. 155).

Kutani is one of the foremost provincial factories, and *Kutani-yaki* is almost as well known as *Hizen* or *Satsuma*. The origin of the factory seems to date between 1624 and 1644, as it does not appear that any ceramic industry existed in the province of Kaga prior to this. The Kutani workmen have always had to contend with a clay ill fitted for porcelain manufacture, and some old *Kutani-yaki* is of inferior pâte, and scarcely worthy to be called stone-ware; although another variety, made from imported material from Hizen, is a soft-toned, white porcelain, painted in blue under the glaze or in colours over it. The red ground of the present *Kutani-yaki* was unknown until, within sixty or seventy years of the present, red was used, but of a dull russet description, differing essentially from the bright metallic red of modern specimens (No. 336).

The province of Settsu, with its flourishing city of Ōsaka, possesses only one ceramic factory worthy of note, namely, that of *Sanda*, established about 1690. The ambition at Sanda was to copy Chinese celadon, and ultimately these imitations of the much-esteemed "sea-green" became so excellent, that the term "*Sanda-seiji*" passed into a synonym for Japanese celadon, although, more than a century before this, a fine celadon was produced at the Hizen factories, under the special patronage of Nabeshima, prince of the province (No. 363).

The early pieces marked *Banko* ("everlasting" or "enduring"), and now known as *Ko-Banko-yaki* ("old *Banko* ware") (No. 234), were the production of an amateur named *Gozayemon*, a rich merchant of Isé province, whose productions were so successful that the Shōgun Iyenari (1790) summoned him to Yedo, and at Komme, in the north-east suburb, he pursued his ceramic pastime under the patronage of the Court. Gozayemon's grandson, about the year 1830, sold the *Banko* camp to *Mori Yusetsu*, who lived at Kuwana, and was an imitator of Raku faïence. He also became possessed of a recipe used by Gozayemon in the manufacture of his enamels. Yusetsu quickly profited by this knowledge, but observing that the Chinese artists—whose works, like Gozayemon, he took as his models—used moulds applied internally, he adopted that method, and so caused the name of *Banko* to be associated with the introduction of a valuable novelty in Japanese ceramics (No. 235). All the Yusetsu *Banko* ware is faïence, and specimens are sometimes stamped "Yusetsu." The factory at Kuwana produces only a small quantity of the *Banko-yaki* now sold so largely, and which is mainly the product of kilns at Yokkaichi, a village near Kuwana. The *Banko-yaki* of to-day bears no resemblance to the work of its nominal progenitor, Gozayemon: his aim was to produce brilliant glazes in the Chinese style, whereas the tendency

of the modern Isé artists is now pre-eminently plastic (No. 257). The *Raku-yaki* of Kyōto was called *Raku* after the presentation of a seal bearing the word *Raku* by Hideyoshi to the potter Chōjiro, at the close of the sixteenth century (No. 184). It is particularly the faïence of the *Chano-yu* (No. 186).

The province of Owari has great interest from its association with the name of the celebrated potter Kato Shirozayemon (previously referred to), but the workmen of Owari appear not to have attempted the manufacture of porcelain until about 1801, when Tomikichi visited Hizen, married the widow of an Arima potter, learnt the secret of manufacture, and founded in Owari a thriving porcelain industry (No. 296). In Seto a colony of potters produces to-day more porcelain perhaps than any other factory in Japan. This ware is almost entirely produced for the Western market, and its ornamental productions are of quite an inferior description. At Imbei, in the province of Bizen, pottery was made at an early date. These early productions were coarse and unglazed, and comprised the commonest utensils. From Hideyoshi's time (1580) a considerable improvement became visible, but at the close of last century the modelled ware acquired great perfection. Birds, fishes, deities, fabulous animals were made at Imbei, presenting two varieties: in one the pâte is formed of a fine grey clay, and the glaze is slate coloured; in the other the clay is red and the glaze colourless (No. 250, 263).

At Ota, near Yokohama, about 1872, Miyagawa Kozan, a potter from Kyōto, commenced working for a merchant whose reputation for counterfeit Satsuma was notorious; but subsequently Kozan manufactured here on his own account, procuring clay from Kyōto; this ware is called *Makuzu-yaki*, from the name of his native place (Makuzu-ga-hara) (No. 1). Kozan's plastic ability is great, and many of his pieces are marvels of dexterity and patient skill. Kozan also produces porcelain on which surface tints of graduated intensity produce effects both rich and delicate (No. 4). A decoration called "grains of rice," a method familiar to the Chinese potters two hundred and fifty years ago, is practised at this kiln. The design is cut out of the pâte, and the piece dipped in the glazing-bath, so that the excised portions being filled with glaze only, show transparent when the specimen emerges from the kiln (No. 7).

Sōma-yaki is a coarse ware, generally decorated with a horse galloping, from a design by the painter Kano Naonobu, who produced this device in compliment to his patron the Daimyō Sōma Yoshitane (Sōma signifying a galloping horse) (No. 346). The only interesting variety of this faïence is one in which the glaze is granulated after the fashion of the Karatsu pottery (No. 268).

In the island of Awaji, about 1830, Kajū *Mimpei*, an enthusiastic potter, founded a kiln, and produced pieces of high excellence in faïence and porcelain (No. 206).

At Fujina, in the province of Izumo, pottery is produced covered with a straw-coloured glaze. This ware is justly appreciated in the Western markets, but there is a lack of intimacy between the glaze and decoration of the *Izumo-yaki* which better processes may improve, in which event this faïence will certainly occupy a high place in Japanese ceramics (No. 223).



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The province of Owari has great interest from its association with the name of the celebrated potter Kato Shirozayemon (previously referred to), but the workmen of Owari appear not to have attempted the manufacture of porcelain until about 1801, when Tomikichi visited Hizen, married the widow of an Arima potter, learnt the secret of manufacture, and founded in Owari a thriving porcelain industry (No. 296). In Seto a colony of potters produces to-day more porcelain perhaps than any other factory in Japan. This ware is almost entirely produced for the Western market, and its ornamental productions are of quite an inferior description. At Imbei, in the province of Bizen, pottery was made at an early date. These early productions were coarse and unglazed, and comprised the commonest utensils. From Hideyoshi's time (1580) a considerable improvement became visible, but at the close of last century the modelled ware acquired great perfection. Birds, fishes, deities, fabulous animals were made at Imbei, presenting two varieties: in one the pâte is formed of a fine grey clay, and the glaze is slate coloured; in the other the clay is red and the glaze colourless (No. 250, 263).

At Ota, near Yokohama, about 1872 Miyagawa Kozan, a potter from Kyōto, commenced working for a merchant whose reputation for counterfeit Satsuma was notorious; but subsequently Kozan manufactured here on his own account, procuring clay from Kyoto; this ware is called *Miyagawa-yaki*, from the name of his native place (Mizu-uzi-ga-hara) (No. 1). Kozan's plastic art is green, and many of his pieces are marvels of dexterity and patient skill. Kozan also produced a specimen on which several tufts of graduated intensity produce effects both rich and beautiful (No. 2). A decoration called 'grains of rice,' a method familiar to the Chinese potters two thousand and fifty years ago, is practised at this kiln. The design is cut out of the pâte, and the piece dipped in the glaze, but so that the excised portions being filled with glaze only, are transparent when the specimen is fired from the kiln (No. 7).

Utsuki is a coarse ware, generally decorated with a horse galloping, from a design by the painter Kano Naonobu who produced this device in compliment to his patron the Daimyō Sōma Yoshitane (Sōma signifying a galloping horse) (No. 346). The only interesting variety of this ware is one in which the glaze is granulated like the fashion of the Karatsu pottery (No. 268).

In the island of Awaji, about 1830, Kajū *Mitsui*, an enthusiastic potter, founded a kiln, and produced pieces of high excellence in faience and porcelain (No. 206).

At Fujina, in the province of Izumo, pottery is produced covered with a straw coloured glaze. This ware is justly appreciated in the Western markets, but there is a lack of intimacy between the glaze and decoration of the *Izumō-yaki* which better processes may improve in which event this faience will certainly occupy a high place in Japanese ceramics (No. 233).



POTTERY AND PORCELAIN.

- Century
- Pair of oviform jars, Ota faïence, imitating an ordinary jar of pottery, enclosed in a network of cord, the cover tied over with silk brocade; on the brocade a design of conventional chrysanthemums and scrolls in colour, gold, and enamels; a similar design inside the covers in gold on a black ground. Height, 16"; circumference of the upper part, 43½",
mark *Makuzu*, 19
2. Hanaiké, oviform, Ota ware; decorated with thick glazes of various colours irregularly dispersed, forming an all over net-work design; on this are lacquered sparrows in gold. Height, 9", 19
3. Gourd shape Hanaiké in Ota porcelain. Decoration, dragon and clouds in greys and browns under the glaze. Height, 15", mark "*made by Kōzan*," 19
4. Hanaiké, Ota porcelain, oviform; handles shape of funa (small river fish); the base is decorated with a diaper of waves in delicate blue, shaded gradually into bluish white. Height, 8¼", mark "*made by Kōzan*," 19
5. Hanaiké, Ota porcelain; decorated under the glaze with a wasp's nest and a bird clinging to a branch, in blues and browns on a green shaded ground. Height, 8",
mark "*made by Kōzan*," 19
6. Hanaiké, globular Ota porcelain. Decoration, a procession of oni (demons) in delicate outline in a cloud of reddish brown. Height, 5¾", mark "*made by Makuzu Kōzan*," 19
7. Kōro, in Ota porcelain, with a perforated cover of wood, a plum branch and birds in blue and white on rich vermilion ground; the flowers and birds are worked in glaze only, making them transparent. Height, 4½"; diameter, 6¼", mark "*made by Kōzan Dai Nippon*," 19
8. Hanaiké, Ota porcelain. A dragon in brownish grey, under the glaze, on a delicate grey ground. Height, 7¼", mark "*made by Kōzan Dai Nippon*," 19
9. Hanaiké, Ota porcelain, oviform. Blue and white plum blossoms (commonly called hawthorn). Height, 6½", by *Makuzu*, 19
10. Hanaiké, globular, Ota porcelain; brilliant orange red crackled under the glaze. Height, 6",
made by *Kōzan*, 19
11. Saké-tokkuri, old Kutani porcelain. Decoration in panels of figures and flowers, filled in with diapers and scroll; various colours and enamels over the glaze. Height, 9", —
12. Saké-tokkuri, old Kutani; a coarse porcelain decorated with Yebisu and tai fish in colours and enamels over the glaze. Height, 10¾", early, 18
13. Saké-tokkuri, early Kutani porcelain; rude decoration in colour and enamel. Height, 12½", —
14. Kōro (perfume burner), Satsuma faïence; enamelled. Cover in shakudō, with leaves pierced and engraved, surmounted by a Karashishi. The bowl for burning the perfume is surrounded by an outer case, decorated with a textile design and plum blossom in blue, green,

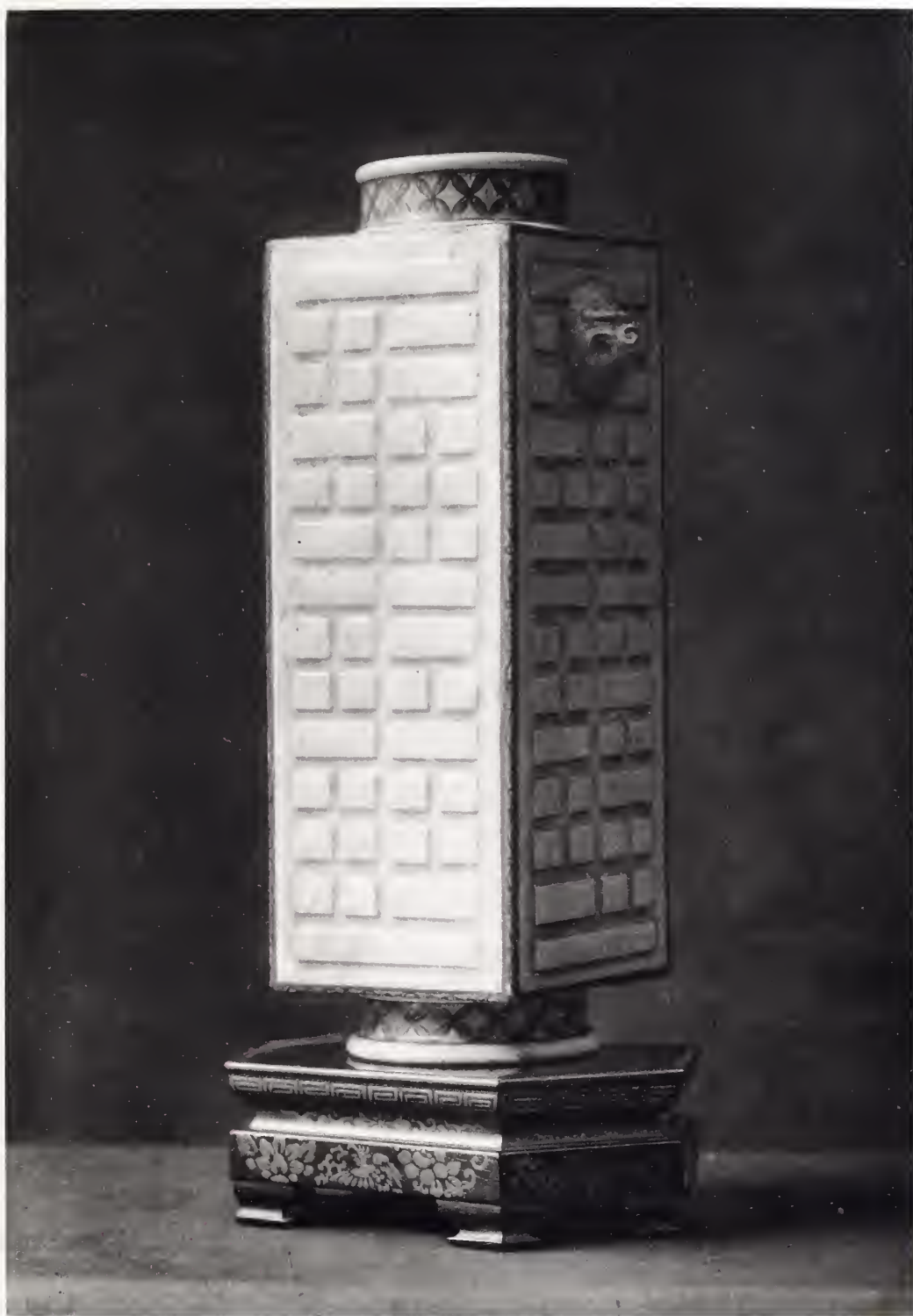
- and gold; the plum blossom is pierced; an important and rare specimen of old Satsuma. Diameter, $12\frac{1}{2}$ " ; height, $8\frac{1}{2}$ " , 18
15. Saké-tokkuri, old Kutani porcelain; decorated with the kiri crest (Go-san No Kiri) in blue. The ground has been filled in later with a red glaze. Height, $13\frac{3}{4}$ " , —
16. Hachi, Kutani porcelain; decorated with Chinese figures and diapers in red and gold. Diameter, $6\frac{3}{4}$ " , mark *Kutani* and *Sei*, 18
17. Hanaiké, Satsuma faïence, lotus shape. A slight decoration in colour of peonies, the neck rich blue glaze. Height, $7\frac{1}{2}$ " , 18
18. Hanaiké, Satsuma faïence. A Chinese diaper design in relief moulded on each side, and a slight decoration in gold and colours. Presented by Shimazu, Daimyō of Satsuma, to Sir John Pope Hennessey. Height, 11" , 18
19. Hachi, Kutani porcelain; decorated with hōwō, kiri, karashishi, and conventional ornament in red and gold. Diameter, $5\frac{1}{4}$ " , mark *Fuku* ("Happiness"), 18
20. Pair of Saké-tokkuri, gourd shape, old Kutani porcelain. Decoration conventional flowers and diapers in red and green. Height, $8\frac{3}{4}$ " , mark *Fuku* ("Happiness"), *Kutani* mark, 18
21. Hachi, Kutani porcelain; decorated in red and gold; outside with Chinese figures, inside storks and chrysanthemums. Diameter, $8\frac{1}{2}$ " , mark *Kutani*, signed *Saiunro*, seal *Kiokuzan*, 18
22. Sara, Kutani porcelain, leaf shape; decorated inside with plum blossom, modelled in relief on spotted buff ground, outside plum branch on brilliant green ground; the flower petals are unglazed. Length, 8" , mark *Fuku*, 18
23. Chawan, Kutani porcelain; decorated with chrysanthemum in colours on a brown ground honeycombed; inside, a peony and butterflies on dark blue ground, 19
24. Chawan, Kutani porcelain; decorated with leaves and diapers in coloured glazes, mark *Kutani*, 19
25. Ota faïence. An eagle on a plum branch. Height, 15" , made by *Kozan Makuzu*, 19
26. Hachi with cover, Imari porcelain; decorated with peonies, the flowers in relief, and chrysanthemums and karashishi in blue, red, and gold, the Imperial crest (kiku with 16 petals) on the bowl and cover. Height, 5" ; diameter, $8\frac{1}{2}$ " , 18
27. Hachi, Kutani porcelain; decorated in colours and gold, with a cock and hen, a curtain, and various flowers. Height, $5\frac{1}{4}$ " ; diameter, 11" , mark *Fuku* and *Shōzō* (maker), 19
28. Jar with cover (tsubo), Kutani ware; decorated with flowers and diapers in circular panels in various colours. Height, 6" , mark *Fuku* and *Shōzō*, 19
29. Circular cake box (kwasi-ire) with cover, Kutani porcelain; decorated with the six poets, and Chinese children playing, in various colours and gold. Diameter, $7\frac{1}{2}$ " ,
mark *Kutani*, signed *Kiuroku*, seal *Sei*, —
30. Figure of Oni, Raku (Kyōto) ware, the face and hands not glazed, the dress in green and yellow drab, crackled. The oni is repentant, one horn broken and disappearing, and he is preparing to offer prayer to Buddha. Height, $7\frac{3}{4}$ " ,
mark *Yutokusai Benshi*, seal *Benshi*, 19
31. Hachi, Kutani porcelain; decorated with various devices and colours in spiral bands. Diameter, $12\frac{1}{4}$ " , mark (Chinese date) *Ching-hwa* of Ming dynasty, 19
32. Hachi, Arita ware; decorated inside and outside all over with various designs in panels in colours and gold. Diameter, 6" , mark *Fuku*, 19
33. Hachi, Imari porcelain, flower shape, decorated in panels with flowers in gold and colours, —



- and gold, the plum blossom is glazed; an important and rare specimen of old Kutani ware. Diameter, 12 $\frac{1}{2}$ " ; height, 8 $\frac{1}{2}$ " ; ...
15. Saké-tokkuri, old Kutani porcelain; decorated with the kiki crest (Go-san No Kiki) in blue; the ground has been filled in later with a red glaze. Height, 13 $\frac{1}{2}$ " ; ...
16. Hachi, Kutani porcelain; decorated with Chinese figures and diapers in red and gold. Diameter, 6 $\frac{1}{2}$ " ; ... mark *Kutani* and *Fuku*.
17. Hachikō, Satsuma ware, lotus shape. A slight decoration in colour of peonies, the red and blue glaze. Height, 6 $\frac{1}{2}$ " ; ...
18. Hachikō, Satsuma ware. A Chinese diaper design in relief moulded on each side, and a slight decoration in gold and colours. Presented by Shimazu, Daimyō of Satsuma, to the late Pope Hennessy. Height, 11" ; ...
19. Hachi, Kutani porcelain; decorated with flowers, kiki, karashisui, and conventional design in red and gold. Diameter, 5 $\frac{1}{2}$ " ; ... mark *Fuku* ("Happiness").
20. Pair of Saké-tokkuri, gourd shape. Old Kutani porcelain. Decoration conventional flowers and diapers in red and green. Height, 14" ; ... mark *Fuku* ("Happiness"), *Kutani* and *Fuku*.
21. Hachi, Kutani porcelain; decorated inside and gold; outside with Chinese figures and flowers, and chrysanthemum. Height, 8 $\frac{1}{2}$ " ; mark *Kutani*, signed *Saiun*, seal *Shun*.
22. Saké-tokkuri, Kutani porcelain; decorated inside with plum blossom, modelled in relief on a buff ground, outside with a brilliant green ground; the flower petals are glazed. Length, 10" ; ... mark *Fuku*.
23. Saké-tokkuri, Kutani porcelain; decorated with chrysanthemum in colours on a brown ground, the petals are glazed, inside with butterflies on dark blue ground, ...
24. Saké-tokkuri, Kutani porcelain; decorated with leaves and diapers in coloured glazes, mark *Fuku*.
25. Gō-ware. An eagle on a pedestal. Height, 15" ; ... made by *Kōsan* of *Kutani*.
26. Hachi with cover, Kutani porcelain; decorated with peonies the flowers in relief, and diapers in red and gold, the Imperial crest (kiki with 16 petals) on the bowl and cover. Height, 7" ; ...
27. Hachi, Kutani porcelain; decorated with gold and red gold, with a cock and hen and various flowers. Height, 5 $\frac{1}{2}$ " ; diameter, 11" ; ... mark *Fuku* and *Shun*.
28. Jar with cover (tsubo), Kutani ware; decorated with flowers and diapers in circular panels in various colours. Height, 14" ; ... mark *Fuku* and *Shun*.
29. Circular sake bowl (kyōgi-ire) with cover, Kutani porcelain; decorated with the Imperial crest Chinese children playing, in various colours and gold. Diameter, 7 $\frac{1}{2}$ " ; ... mark *Kutani*, signed *Kōsan*.
30. Figure of Oni, Raku (Kyōto) ware, the face and hands not glazed, the dress in red and yellow drab, crackled. The oni is repentant, one horn broken and he is preparing to offer prayer to Buddha. Height, 7 $\frac{1}{2}$ " ; ... mark *Fukuroku Enso*.
31. Hachi, Kutani porcelain; decorated with various devices and colours in red and gold. Diameter, 12 $\frac{1}{2}$ " ; ... mark (Chinese date) *Ching-hwa* of *Shun*.
32. Hachi, Arita ware, decorated inside and outside all over with various designs in red and gold. Diameter, 6" ; ...
33. Hachi, Imai porcelain, flower shape, decorated in panels with flowers in gold and red.



P 17



- Hachi, Arita porcelain; decorated in colours, the rim a scroll in blue. Diameter, $5\frac{3}{4}$ ", mark *Fuku*, 19
- Chawan, Arita porcelain, with circular panels of diapers in red on a blue ground, with gold scroll, mark *Fūki Chōshun* (wealth, honours, and lasting youth), 18
- Sara, Kutani porcelain. Decoration, flowers and fruits in colours and gold. Diameter, 8" mark *Kutani Shōzō*, —
- A plaque of Imari porcelain; chrysanthemums, the flowers in relief in blue, red, and gold. $9\frac{1}{2}$ " \times $8\frac{1}{4}$ ", 18
- Two dishes (sara) in old Japan (Hizen) porcelain. Decoration, a vase of flowers in red, blue, and gold. 7" \times 7", mark *a ran flower*, 18
- Saké bottle, Satsuma faience, gourd shape. Decoration, chrysanthemums in colours, gold, and enamel; the upper portion a textile design in gold on rich red ground, with the hōwō in circular panel. Height, $6\frac{1}{2}$ ", 18
- Pair of Hanaiké, quadrilateral, Satsuma faience, decorated in Kyōto. Buddhist and historical subjects and a curtain of net-work and birds in various colours, gold, and enamels. Height, $17\frac{1}{4}$ ", inscribed "*painted by Tanfuku for Narusé, Tōhakuyen*," and the ware stamped *Taizan*, 19
- Saké bottle, Imari porcelain (Kakiyémon), four-sided. A delicate decoration of plum, bamboo, and pine trees in colour. Height, $10\frac{1}{4}$ ", 17
- Two plates (sara), fluted and shaped like chrysanthemum flower, Imari porcelain (Kakiyémon); decorated with pine-tree, tortoise and storks in colours and gold. Diameter, $8\frac{1}{2}$ ", ... 17
- Hachi, shaped as No. 42, Imari porcelain (Kakiyémon). Decoration, a tiger, bamboo, and plum-tree in colours. Diameter, 11", 17
- Two hachi, Imari porcelain (Kakiyémon), shape of sixteen petalled chrysanthemum, with decoration of plum blossom in colour and chrysanthemum in relief, without colour, and the Imperial crest in gold. Diameter, $4\frac{3}{4}$ ", 17
- Sara, Imari porcelain, imitating Kakiyémon, Chinese design of a dragon in colours. Diameter, $7\frac{1}{2}$ ", 18
- Saké-tokkuri, square shape, Imari porcelain. Decoration, birds and flowers in gold, red, and blue. Height, $10\frac{3}{4}$ ", 18
- Pair of Saké-tokkuri, Imari porcelain, carp and waterfall and flower decoration in gold and colours. Height, $7\frac{1}{2}$ ", 19
- Kōro with pierced silver cover, Imari porcelain, imitating Kakiyémon; circular designs in gold and colours, 18
- Five tea-cups (chawan), Imari porcelain; decorated with cherry blossom in red and blue, ... 18
- Sara, Kutani porcelain, with perforated border circle in circle (Wa-chigai design). Decoration, a plant in fruit in gold and colours. Diameter, $7\frac{1}{2}$ ", 18
- Saké-tokkuri, old Kutani porcelain; decorated in red with a dragon and waves and a conventional design. Height, 14", 18
- Small Hanaiké, Kutani porcelain; decorated with chrysanthemums and lespedeza in colours, ... 18
- Pair of Saké-tokkuri, Kutani porcelain; decorated with plum-trees, storks, and diapers in red and gold over the glaze. Height, $7\frac{1}{4}$ ", mark *Sei* (Kiuroku), —
- Chawan, Arita porcelain; decorated with Corean lions in gold and colour in irregular-shaped panels on a ground of leaves in blue. Chinese mark "*made in Ming dynasty*" (?), ... —

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| | | Century |
| 55. | Chawan, Arita porcelain, conventional flowers in red and blue on a red ground. Diameter, $4\frac{3}{4}$ ", | 19 |
| 56. | Sara, Imari porcelain; decorated both sides with hōwō, kirin, and various designs in gold and colour. Diameter, $10\frac{3}{4}$ ", | 18 |
| 57. | Two small Kōro, with lids in silver. On the side and the lids is the Tokugawa crest. These perfume burners were presented to one of the Tokugawa family by the Prince of Satsuma. Enclosed in lacquer box, also decorated with crest. $2" \times 2" \times 2\frac{1}{2}"$, | 18 |
| 58. | Chawan, Kutani porcelain, dark brown glaze; inside a green glaze; key design next the rim, | — |
| 59. | Sara, old Kutani porcelain; decorated with a rude landscape in the centre and various devices round in red, blue, green, and gold. Diameter, $11\frac{1}{4}"$, | — |
| 60. | Small Sara, flower shape, Kyoto porcelain, with a brown metallic glaze splashed with lighter colour marbled effect, | — |
| 61. | Kōro in Satsuma faïence, hōwō and conventional designs in gold and colours; the lid of silver, in a design of peonies pierced and chased. Height, $3\frac{1}{4}"$, | 18 |
| 62. | Kōro, old Kutani porcelain (similar to 336), dragon in gold, waves in silver, in relief on brilliant red ground; cover (later date), silver, chrysanthemums, perforated and enamelled, | 17 |
| 63. | Chawan, in grey earthenware, rude design inlaid in white clay. Mr. Wakai says, "This is a very early specimen of Satsuma, end of sixteenth century, and was the ware first made by the Korean potters, who were brought over by the Prince of Satsuma." $5" \times 4\frac{1}{2}"$, | — |
| 64. | Small Kōro, same description as No. 63, | — |
| 65. | Cha-ire (for powdered tea), in plain ivory crackle Satsuma, | 18 |
| 66. | Chawan, early Satsuma, with a slight decoration in blue of a plum-tree and pine branch. Height, $3\frac{1}{2}"$, | 17 |
| 67. | Saké bottle, Korean or early Satsuma, with rude decoration in green and red; the lip in silver. Height, $7\frac{1}{2}"$, | 17 |
| 68. | Figure of Kwannon seated, forming a kōro, in early Satsuma, crackled. Height, $6\frac{1}{2}"$, | 17 |
| 69. | Hanaiké, in the form of a hare, Satsuma faïence, ivory crackle, | early 18 |
| 70. | Saké bottle, gourd shape, Satsuma faïence. Decoration, hōwō, aoi leaves, and other designs in enamel, colours and gold over the glaze, on an ivory crackle ground. Height, $8\frac{1}{2}"$, early | 19 |
| 71. | Kōro, oviform, Satsuma faïence, creamy glaze, crackled, and decorated with plum blossoms in coloured enamels and gold, the cover in silver, plum blossoms, pierced and finely worked, | late 18 |
| 72. | Kōro, square, Satsuma faïence, ivory crackle, with a decoration in colours and gold of peony and karashishi conventionally treated, the cover in silver perforated net-work. $3\frac{1}{4}" \times 3\frac{1}{4}"$, | late 18 |
| 73. | Small Kōro, Satsuma faïence. Decoration, hōwō and paulownia plant and crest in silver, gold, and colours; the lid silver, perforated and enamelled, | 19 |
| 74. | Small Kōro, Satsuma faïence. Decoration, plum blossom in gold and colours on an ivory crackle ground, | 19 |
| 75. | Okimono, karashishi and ball in Satsuma faïence, | 19 |
| 76. | Three children round a water-vessel (the tale of Shiba Onkō), Satsuma faïence, ivory crackle; decorated in colours. Height, $5\frac{1}{2}"$, | end of 18 |
| 77. | Bottle in old Satsuma, with ground of black glaze; decorated in shell-shaped panels, with plants in colour, on an ivory crackle ground, | end of 18 |



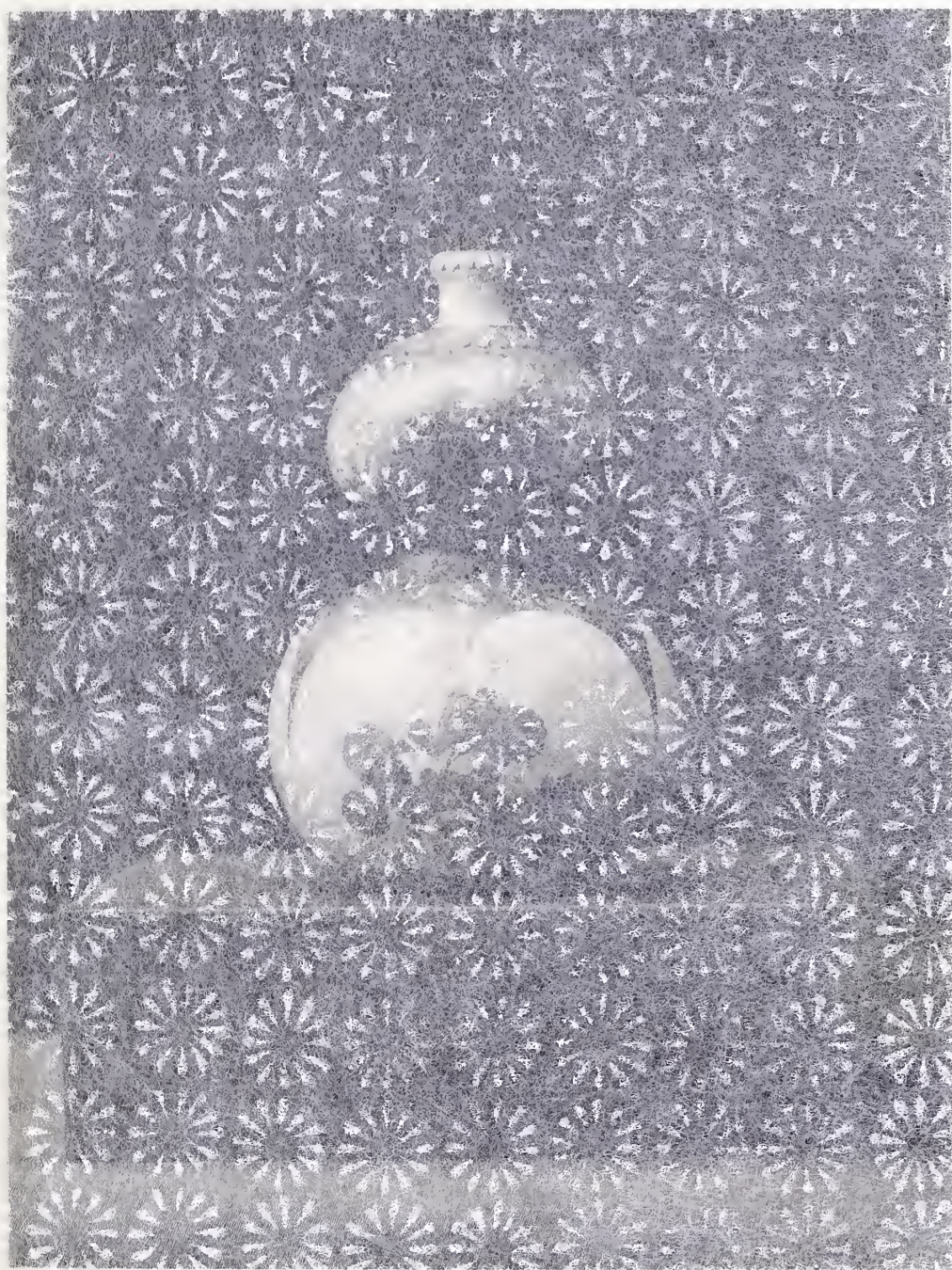
55. Chawan, white porcelain, conventional flowers in red and blue on a red ground. Diameter, 10 1/4".
56. Hara, Tenmō porcelain, decorated both sides with hōwō, kirin, and various designs in colours. Diameter, 10 1/4".
57. Two small Jōro, with lids in silver. On the side and the lid is the Tokugawa crest. The perfume burners were presented to one of the Tokugawa family by the Prince of Satsuma. Enclosed in lacquer box, also decorated with cres. 2' x 2" x 2 1/2".
58. Chawan, Kutani porcelain, dark brown glaze, inside a green glaze; key design, next design.
59. Sava, old Satsuma porcelain; decorated with a rude landscape in the centre and various designs in red, blue, green, and gold. Diameter, 11 1/4".
60. Chawan, same flower shape. Kyoto porcelain, with a brown metallic glaze splashed with white colour marbled effect.
61. Kōro in Satsuma faience, hōwō and conventional designs in gold and colours; the lid or cover in a design of peonies pierced and enameled. Height, 3 1/2".
62. Kōro, old Kutani porcelain (similar to 33) dragon in gold, waves in silver, in relief on the lid; red ground. Cover (later date), silver chrysanthemums perforated and enameled.
63. Chawan, in grey earthenware, side decorated in white clay. Mr. Wakana says it is a very early specimen of Satsuma ware, 15th century, and was the ware first made by the Koren potters, who were brought over by the Prince of Satsuma. 3" x 4 1/2".
64. Small Kōro, same description as No. 61.
65. Chawan (for tea or rice), in plain ivory crackle Satsuma.
66. Chawan, same Satsuma with a slight decoration in blue of a plum-tree and pine. Height, 5 1/2".
67. Kōro, old, Koren or early Satsuma with rude decoration in green and red; the lid or cover in ivory crackle. Height, 7 1/2".
68. Figure of a person on a stool, for nine, 14th or 15th century Satsuma, crackled. Height, 6 1/2".
69. Hara, old, for the use of a hare, Satsuma faience, ivory crackle.
70. Sava, old, round shape Satsuma faience. Decoration, hōwō, lot leaves and other designs in red, green, and gold over the ground of ivory crackle. Height, 8 1/2".
71. Kōro, same as 14, Satsuma faience, orange glaze, crackled, and decorated with plum blossoms in red, green, and gold, the cover in silver, plum blossom, pierced and enameled.
72. Kōro, same as 14, Satsuma faience, ivory crackle, in a decoration in colours and silver, peony and karashishi conventionally treated, the cover in silver, perforated and enameled. 2 1/2" x 4 1/2".
73. Small Kōro, Satsuma faience. Decoration, hōwō and paulownia plant and crest in silver and colours; the lid silver, perforated and enameled.
74. Small Jōro, Satsuma faience. Decoration, plum blossom in gold and colours over the crackled ground.
75. Gōmon, Karashishi and calligraphy Satsuma faience.
76. Chawan, children, round a water vessel (the type of Saiba On'ō), Satsuma faience, decorated in colours. Height, 4 1/2".
77. Bottle in old Satsuma, with ground in red glaze, decorated in shell-shaped pinks, with flowers in colour on an ivory crackle ground.





- Kōro, Satsuma faïence, with silver cover (cherry blossom and maple leaves perforated and chased). Decoration, chrysanthemum flowers in gold, colours, and enamel, on an ivory crackle ground. Height, $3\frac{1}{2}$ ", 19
- Kōro, Satsuma faïence; decorated in gold and colours with conventional chrysanthemums, on creamy ground in panels; between the panels gold diapers, on the lid a karashishi. Height, $8\frac{1}{4}$ ", 19
- Chawan, Satsuma faïence, peonies in coloured enamels and gold on a creamy crackled ground. Height, 4", 19
- Kōro, with silver cover (pierced and enamelled); decorated with chrysanthemum flowers, in gold and colours, on a cream ground crackled. Diameter, 5", 19
- Hachi, old Satsuma faïence. Decoration, chrysanthemums in gold and colours, on a creamy crackled ground. A lacquer stand belongs to this, decorated with kiku crest in gold. Height, $5\frac{1}{2}$ ". Diameter, 12", 18
- Hanaiké, shape of treasure-bag with cord round the neck; Satsuma faïence, peonies and butterflies in colour and gold, on a cream crackled ground. Height, $3\frac{1}{2}$ ", 19
- Chawan, Satsuma faïence; decorated with chrysanthemums in red, green, and gold, on cream crackled ground. Height, 3", 19
- Kōro, Satsuma faïence, richly and minutely painted in panels in colours and gold, with views of Shijo river, and another scene in Kyōto, with other decoration; the lid of open work in silver, with chrysanthemums in enamel, signed *Giokushu*, 19
- Chawan, Satsuma faïence, very richly decorated with chrysanthemum flowers; a key border round the rim, inside butterflies. Diameter, $4\frac{1}{4}$ ", seal "*painted by Meizan*," 19
- Two saucers (ko-zara) Satsuma faïence; decorated in gold and colours, one with pheasant and peonies, the other with a flight of geese; the ware is stamped *Taizan*, and signed (painter) *Watanabé Tangetsu*, 19
- Plaque, Kenzan Awata ware; decorated with a rude sketch of moonlight landscape in monochrome, and a poem on the reflection of the moon in a running stream. Signed *Kenzan Shinsei* (brother of Kōrin, painter and lacquerer); on the back is inscribed "*made by request in the spring of 1711, Kenzan Shinsei*." Size $13\frac{3}{4}$ " \times $10\frac{1}{2}$ ", —
- Small Kōro, Satsuma faïence. Decoration, hōwō, dragon, and clouds in circular panels, the lid silver, maple leaves and network perforated, 19
- Small Kōro, black ground, Satsuma faïence crackled, with chrysanthemum flowers in red and gold, and white enamel, 18
- Kōro, Satsuma faïence. Decoration in colours and gold; hōwō in four panels, and diapers in two, the handles formed of chrysanthemums in high relief, the cover perforated silver-work of birds and plum-tree, with a border of inlaid shakudō. Diameter, $4\frac{1}{2}$ ", 19
- Covered jar, Satsuma faïence; decorated in colours with fan, &c., in panels; between the panels, blue and gold cloud design, on the lid kiku crest. Height, 4", 19
- Kōro, Satsuma faïence; finely decorated with a festival procession, minutely painted in colours and gold; the lid a conventional chrysanthemum in silver open work, seal "*painted by Meizan*," 19
- A pair of Hanaiké, shape of inverted cone, Satsuma faïence, minutely painted with a Shinto festival procession; diapers and other decoration in gold, colours, and enamels, the ground dotted with gold. Height, $7\frac{1}{4}$ ", seal "*painted by Meizan*," 19

95. Miniature teapot, Satsuma faïence, very minutely decorated with chrysanthemum flowers in colours and gold, signed *Kinzan*, 19
96. Kōro, Satsuma with grey glaze, crackled; sprays of chrysanthemum in colours and gold, the lid a conventional kiku flower in bronze and silver open work. Height, $3\frac{1}{2}$ ", 19
97. Kōro in Satsuma faïence, with a creamy glaze, crackled; it has three cord-holders for suspending it; cover network in silver. Diameter, 5", 18
98. Two round Kwashi-bako, Satsuma faïence; decorated with a view of Sumida river, and Kaméido temple (Shinto) in Tōkyō; the inside is also decorated with makimono, &c. Diameter, 3", signed "*Watanabé Giokushu, painter of pottery*," ware stamped *Taizan*, 19
99. Two small round Kwashi-bako, Satsuma faïence; decorated in colours, inside and outside, with subjects from Genji Monogatari. Diameter, $3\frac{3}{4}$ ", ... signature same as No. 98, 19
100. A pair of small Hanaiké, oviform, in modern Satsuma, finely crackled and decorated with flowers and Chinese figures in panels, signed *Shinson* (painter), ware stamped *Taizan*, 19
101. Saké bottle in brown faïence, made by *Kōsan* at Ota, to imitate old Satsuma; decorated in spiral bands of enamel and colours, with Kiku, Takara-mono and other devices. Height, $13\frac{1}{2}$ ", 19
102. A covered small vase, oviform; a beautiful example of Meizan's work in modern Satsuma faïence. A snow scene in heavy white enamel, colours, and gold. Height, $4\frac{1}{2}$ ", seal *Yabu Meizan*, 19
103. Pair vases, Satsuma faïence, oviform; Kyōto decoration in gold, enamel, and colours, in panels, Rakan and various subjects. Height, $9\frac{1}{2}$ ", 19
104. Chatsubo, Satsuma faïence; decorated with a conventional scroll design (karakusa) in gold, blue, and cream, on a rich red ground, seal *Meizan*, 19
105. Kōro, modern Satsuma. Country scene and a chrysanthemum show in panels, the space between filled with minute butterflies, the handle of cover a gilded karashishi; extra cover in pierced silver. Diameter, $3\frac{1}{2}$ ", seal *Yabu Meizan*, 19
106. A small teapot, a fine example of Meizan's miniature-painting. On a band in the centre are country scenes; above and below are butterflies, flowers, and fans; the handle is of silver. Height, $4\frac{3}{4}$ ", seal *Yabu Meizan*, 19
107. Okimono, imitating a bamboo basket wrapped in brocade, in perforated modern Satsuma; decorated in gold and colours, 1
108. Chawan, modern Satsuma; richly decorated in miniature painting with a summer country scene at sunset, seal *Kinzandō*, 1
109. Chawan, Kutani porcelain; decorated with oak branches and a bird in colours, mark *Kutani*, 1
110. Pair small Hanaiké, gourd-shape, modern Satsuma; decorated with birds and country scenes, delicately painted in panels, filled between with diapers in colours and gold. Height, $3\frac{1}{2}$ ", ware stamped *Taizan*, 1
111. Pair small jars with covers, in modern Satsuma faïence, the ground gold; and on this are storks painted in relief, with clouds in blue, ware marked *Taizan*, 1
112. A pagoda in Imari porcelain; decorated in colours and gold. Height, 24", 1
113. Kōro, modern Satsuma faïence. Decoration a Chinese landscape delicately painted, on a band surrounding the kōro; on other bands are mice and minute butterflies, the lid surmounted by a perforated ball, and covered with chrysanthemum and peony flowers; an extra lid in silver, perforated. Height, $4\frac{1}{2}$ ", seal *Yabu Meizan*, 1



97. Miniature teapot, Satsuma faience, very minutely decorated with chrysanthemum flowers in colours and gold, signed *Yabu*.
98. Kōro, Satsuma with grey glaze, crackled; sprays of chrysanthemum in colours and gold. The lid a conventional kiku flower in bronze and silver open work. Height, $3\frac{1}{2}$ ",
99. Kōro in Satsuma faience, with a creamy glaze, crackled; it has three cord-holders for suspending it; cover network in silver. Diameter, 5",
100. Two round Kwashi-bako, Satsuma faience; decorated with a view of Sumida river, and Kaitō temple (Shinto) in Tōkyō; the inside is also decorated with makimono, &c. Diameter, 2", signed "*Watanabe Giokashu, painter of pottery*," ware stamped *Tamaki*.
101. Two small round Kwashi-bako, Satsuma faience; decorated in colours, inside and outside with subjects from Genji Monogatari. Diameter, $3\frac{3}{4}$ ", ... signature same as No. 99.
102. A pair of small Hanaiké, oviiform, in modern Satsuma, finely crackled and decorated with flowers and Chinese figures in panels, ... signed *Shinson* (painter), ware stamped *Tamaki*.
103. Saké bottle in brown faience, made by Kōran at Ota, to imitate old Satsuma; decorated with spiral bands of enamel and colours, with Kiku, Takara-mono and other devices. Height, 13",
104. A covered small vase, oviform; a beautiful example of Meizan's work in modern Satsuma. A snow scene in heavy, white enamel, colours, and gold. Height, $4\frac{1}{2}$ ", seal *Yabu Meizan*.
105. Pair vases, Satsuma faience, oviform, Kyōto decoration in gold, enamel, and colours, in panels. Haku and various subjects. Height, $9\frac{1}{2}$ ",
106. Chirashi, Satsuma faience; decorated with a conventional scroll design (karai usa) of peonies and clouds on a rich red ground, ... seal *Yabu Meizan*.
107. A pair of deer Satsuma. Country scene and a chrysanthemum show in panels, the space between green with minute butterflies, the handle of cover a gilded karabishi; extra cover painted in silver. Diameter, 2", ... seal *Yabu Meizan*.
108. A small jar, a fine example of Meizan's miniature painting. On a band in the center a country scene; above and below are butterflies, flowers, and fans; the handle is of silver. Height, $4\frac{1}{2}$ ", ... seal *Yabu Meizan*.
109. A pair of jars, imitating a bamboo basket wrapped in brocade, in perforated modern Satsuma; decorated in gold and colours, ...
110. Chirashi, modern Satsuma; richly decorated in miniature painting with a summer court scene at sunset, ... seal *Yabu Meizan*.
111. Gōyōan, Kutani porcelain; decorated with oak branches and a bird in colours, mark *Araki*.
112. Pair small Hanaiké, gourd-shape, modern Satsuma; decorated with birds and country scenes, delicately painted in panels, filled between with diapers in colours and gold. Height, 4", were stamped *Tamaki*.
113. Pair small jars with covers, in modern Satsuma faience, the ground gold; and on the covers storks painted in relief, with clouds in blue, ... were marked *Tamaki*.
114. A pagoda in Imari porcelain; decorated in colours and gold. Height, 24",
115. Kōro, modern Satsuma faience. Decoration a Chinese landscape delicately painted on a band surrounding the kōro; on other bands are mice and minute butterflies, the lid surrounded by a perforated ball, and covered with chrysanthemum and peony flowers; an extra band in silver, perforated. Height, $4\frac{1}{2}$ ", ... seal *Yabu Meizan*.



- Small Hanaiké, cylindrical, modern Satsuma; decoration, country scenes, ... seal *Meizan*, 19
- Kōro, Satsuma faience. Decoration, fans; the lid covered with a metallic glaze in colours, and perforated with conventional kiku flowers. Height, $3\frac{3}{4}$ ", ... 19
- Pair vases (hexagonal), Satsuma faience. Decoration, a religious ceremonial procession surrounds each piece, the neck and base are elaborately painted in conventional flower designs. Height, $9\frac{1}{2}$ ", signed "*painted by Tanfuku for Tōhakuyen Narusé*," about 1870, —
- Pair small square vases, modern Satsuma. Decoration, landscape and figures in panels, surrounded by scroll design in dead gold. Height, $4\frac{3}{4}$ ", ... ware stamped *Taizan*, 19
- Two Sara, modern Satsuma faience, elaborately painted with Buddhist subjects. Diameter, 8" and 7"; one is inscribed "*made by Narusé Seishi, Tōhakuyen number one, third street of Atago-shita at Shiba, Tōkyō, Japan*," 19
- Two small Sara, modern Satsuma. Decoration, Buddhist temples on a gold ground, signed *Seika and Watanabé Mishū* (painters), ware stamped *Taizan*, 19
- Three saké cups (sakazuki), different sizes, Satsuma faience, richly decorated with cherry-blossoms, storks, and butterflies; in the border an embroidered fukusa, forming the centre, signed *Meizan*, 19
- Two small hanaiké in modern Satsuma, with landscapes and birds delicately painted in oval panels; between the panels, and on the neck, are diapers, butterflies, and flowers, signed *Watanabé Tangetsu* (painter), ware stamped *Taizan*, 19
- Small round Kwashi-bako, Satsuma faience, painted in monochrome, with a crow on cherry branch; inside, a monkey, ... signed *Tangetsu* (painter), *Taizan* (potter), 19
- Round Kōro, Satsuma faience, with a rich blue glaze; round the top a scallop design in colour, the cover pierced silver work, kiku flowers. Diameter, 4", ... 19
- Two small vases, fine crackle, modern Satsuma; decorated in gold and colours, with flowers and Chinese figures, ... signed *Shinson* (painter), ware stamped *Taizan*, 19
- Small Kōro, Satsuma faience. Decoration, kiku and kiri crests in gold and colours, ... 19
- Vase (tsuru-kubi shape), Satsuma faience, cream crackle; designs in circles in gold and colours. Height, 6", ... 19
- Three small Chawan, modern Satsuma, creamy glaze crackled; slight decoration of diaper and fern in gold and colours, ... 19
- Sara, Satsuma faience, representing bamboo basket-work; decorated with an embroidered fukusa, and a cat playing with chestnuts, signed *Watanabe Giokushū* (painter), ware marked *Taizan*, 19
- Heptagonal cup, Kutani porcelain; Mokubei decoration, in gold and colours on a red ground, 19
- Small covered Tsubo, Ota ware, a dragon in gold and red, on a ground of heavy black glaze imitating eighteenth century black Satsuma, ... —
- Chawan, cream glaze crackle Satsuma; decorated with a scarecrow (kagashi) in colour, and a rice plant in green and gold, ... signed *Minamoto Tadatsuna*, 19
- Chawan, crackled Satsuma faience; decorated with hydrangea in colours and gold; clouds in gold, 19
- Figure of Chinese sage holding a scroll, in modern Satsuma faience; his dress richly decorated in gold and colours. Height, 38", ... 19
- Two small vases, modern Satsuma, painted with fruit and vegetables in delicate wash of colour; the neck, diapers in enamel, ... 19
- Small Kōro, shape of hōwō, modern Satsuma; decorated in gold and colour, ... 19

136. Chawan, creamy glaze, Satsuma faïence; rim, silver chrysanthemum. Decoration in gold and colours. Diameter, 5", 19
137. Kōro, Satsuma faïence, cover silver (pierced and engraved with hōwō bird). Decoration, a band and circular panels with karashishi on red; the ground blue glaze. Diameter, 4", ... 19
138. Kōro, silver cover (pierced and in repoussé), Satsuma faïence, cream crackle. Decoration, plum blossom in gold and colours. Height, 4", 19
139. Kōro, Satsuma faïence, crackled glaze; kiku flowers in enamel, colours, and gold, on a creamy ground; the lid in silver, a pierced conventional chrysanthemum. Diameter, 4", 19
140. Kōro, Satsuma faïence, creamy crackle glaze; decorated with scrolls and flowers in enamel, colours, and gold; the cover in silver repoussé, similar design. Height, 6½", 19
141. Sara, Arita porcelain. Decoration, the centre, plum blossom in colour over the glaze, with a border of scroll and flower in blue under the glaze. Diameter, 7½", 18
142. Plaque, Tōkyō porcelain, painted with carp swimming,
seal *made by Namikawa Gotei* (bought from Namikawa, Tōkyō, 1890), ... 19
143. Fan-shape Hanaiké, old Ninsei faïence; decorated with a scene from the Genji Monogatari, in gold, colours, and enamel; made by Nonomura Ninsei of Kyōto. Size, 18" × 10¾" × 2",
mark *Ninsei*, 17
144. Sara, octagonal, Ninsei faïence. Decoration, flowers in colour and enamel over the glaze. Size, 10¼" × 7¾", 18
145. Sara, Ninsei ware, cream crackle glaze, with aoi leaves in relief, and rude decoration of bambōo in grey; on the edge and flowing over the outside is a thick light blue glaze. Diameter, 7",
mark *Ninsei*, 17
146. Chawan, Ninsei ware (brown); decorated with a circular conventional design in blue enamel, red, and gold; the ground (and inside) a thick glaze of black, mark *Ninsei*, 18
147. Kōro, Ninsei ware, cream crackle, with a slight decoration in gold and colour of chrysanthemum and stream; the cover pierced silver, a chrysanthemum, mark *Ninsei*, 18
148. Kōro, Ninsei faïence; decorated with a vigorous sketch of Rakan in black outline, and wash of colour under buff glaze. Diameter, 4½", mark *Ninsei*, 19
149. Chawan, Ninsei ware (grey paste), with light grey glaze crackled. Decoration round the rim, chequers in gold and colours, below conventional plant in brown and blue, mark *Ninsei*, 19
150. Saké-tokkuri, Ninsei ware (light brown), with brown crackle and slightly decorated with flowers, &c., in green and blue enamel and gold. Height, 8½", 18
151. Sara, circular, Awata faïence. Decoration, pine and wisteria in gold and blue and green enamel over creamy crackled glaze. Diameter, 9¼", mark *Hōzan*, 18
152. Sara, Awata brown crackle ware, with a peacock in gold and blue and green enamel. Diameter, 9½", mark *Hōzan*, 19
153. Chawan, Ninsei faïence, buff colour, with a fine crackle and brilliant glaze, decoration Ikeda crest in gold, mark *Ninsei*, 19
154. Hanaiké, urn shape, Satsuma faïence, with a light brown glaze crackled, and splashed with white; on each side are small heads of dragons, forming handles, with a perforation for suspension cords. Height, 9¼", 18
155. Futamono, in Dōhachi faïence (Kyōto), cream glaze crackled; decorated with peony flowers in white, the leaves in brown and gold. Height, 4½"; diameter, 7¼", mark *Dōhachi*, -



136. Chawan, creamy glaze, Satsuma faience; rim, silver chrysanthemum. Decoration in gold and colours. Diameter, 5", ... 19
137. Kōro, Satsuma faience, cover silver (pierced and engraved with hōwō bird). Decoration, a band and circular panels with karafushi on red; the ground blue glaze. Diameter, 4", ... 19
138. Kōro, silver cover (pierced and in repoussé), Satsuma faience, cream crackle. Decoration, plum blossom in gold and colours. Height, 4", ... 19
139. Kōro, Satsuma faience, cracked glaze; kiku flowers in enamel, colours, and gold, on a creamy ground; the lid in silver, a pierced conventional chrysanthemum. Diameter, 4", ... 19
140. Kōro, Satsuma faience, creamy crackle glaze; decorated with scrolls and flowers in enamel, colours, and gold, the cover in silver repoussé, similar design. Height, 6½", ... 19
141. Sara, Arita porcelain. Decoration, the centre, plum blossom in colour over the glaze, with a border of scroll and flower in blue under the glaze. Diameter, 7½", ... 19
142. Plaque, Tōkyō porcelain, painted with carp swimming,
seal made by *Namikawa Gotei* (bought from Namikawa, Tōkyō, 1890), ... 19
143. Fan-shape Hanaiké, old Ninsei faience: decorated with a scene from the Genji Monogatari, in gold, colours, and enamel; made by Nonomura Ninsei of Kyōto. Size, 18" × 10½" × 2",
mark *Ninsei*, ... 19
144. Sara, octagonal, Ninsei faience. Decoration, flowers in colour and enamel over the glaze. Size, 10½" × 7½", ... 18
145. Sara, Ninsei ware, cream crackle glaze, with aoi leaves in relief, and rude decoration of bamboo in grey; on the edge and flowing over the outside is a thick light blue glaze. Diameter, 7",
mark *Ninsei*, ... 18
146. Chawan, Ninsei ware (brown): decorated with a circular conventional design in blue enamel, red, and gold; the ground (and inside) a thick glaze of black, ... mark *Ninsei*, 18
147. Kōro, Ninsei ware, cream crackle, with a slight decoration in gold and colour of chrysanthemum and stream; the cover pierced silver, a chrysanthemum, ... mark *Ninsei*, 18
148. Kōro, Ninsei faience; decorated with a vigorous sketch of Rakan in black outline, and wash of colour over buff glaze. Diameter, 4½", ... mark *Ninsei*, 19
149. Chawan, Ninsei ware (grey paste), with light grey glaze crackled. Decoration round the rim, requires a gold and colours, below conventional plant in brown and blue, ... mark *Ninsei*, 19
150. Sake-fukuri, Ninsei ware (light brown), with brown crackle and slightly decorated with flowers, &c., in green and blue enamel and gold. Height, 3½", ... 18
151. Sara, circular, Awata faience. Decoration, pine and wisteria in gold and blue and green enamel over creamy crackled glaze. Diameter, 9½", ... mark *Hōzan*, 18
152. Sara, Awata brown crackle ware, with a peacock in gold and blue and green enamel. Diameter, 9½", ... mark *Hōzan*, 19
153. Chawan, Ninsei faience, buff colour, with a fine crackle and brilliant glaze, decoration Ikeda crest in gold, ... mark *Ninsei*, 19
154. Hanaiké, urn shape, Satsuma faience, with a light brown glaze crackled, and splashed with white; on each side are small heads of dragons, forming handles, with a perforation for suspension cords. Height, 9½", ... 18
155. Futamono, in Dōhachi faience (Kyōto), cream glaze crackled; decorated with peony flowers in white, the leaves in brown and gold. Height, 4½"; diameter, 7½", mark *Dōhachi*, ...



156. Chawan, Ninsei faience, creamy glaze ; decorated in colours with figures, birds, and flowers,
mark *Ninsei*, 19
157. Chawan, Ninsei faience, cream glaze. Decoration, quail and flowers in colours,
mark inside under the glaze *Fukushima*, 19
158. Kiusu (teapot), Kyōto faience, brown crackle, decorated with pine tree in brown and gold, ... 19
159. Kōro, oblong, Ninsei ware, with perforated shakudō cover, and decorated in gold, and blue and green enamel. $4\frac{1}{2}'' \times 2''$, 19
160. Saké-tokkuri, gourd shape, brown glaze crackled, Ninsei ware ; rough decoration of pine, plum, and bamboo in green enamel. Height, $5\frac{1}{2}''$, 19
161. Futamono, Awata ware, creamy glaze crackled, with Hotei modelled in high relief on the lid. From the De la Narde collection (figured in Gonse). Height, 4"; diameter, 6", mark *Awata*, 18
162. Futamono, Tanzan (Kyōto) ware, creamy glaze, with flowers painted in a wash of browns touched with gold. Height, $3\frac{1}{2}''$; diameter, $7\frac{1}{2}''$, 19
163. Hanaiké, globular, Tanzan ware (Kyōto), with a light green bright glaze, with deer and trees painted under the glaze in browns. Height, $5\frac{3}{4}''$, mark *Tanzan*, 19
164. Chawan, Ninsei ware, cream glaze crackled ; the crest of Tokugawa in black, and karakusa in gold, and green and blue enamel, 19
165. Sara, outline shape of gourd, Dōhachi ware. Decoration, gourd leaves incised and painted in greys and brown. $8\frac{1}{4}'' \times 6''$; marked with a shell, 19
166. Sara, oval, Raku ware (Osaka), high rim imitating two pieces of wood with overlapping ends, yellow glaze ; decoration, an oni painted in red and brown partly under and partly over the glaze, mark *Kikko*, 18
167. Two Okimono. Figures of Uzumé in Kyōto pottery ; the dress decorated in colours over white glaze ; face and hands unglazed, the smaller one marked *Ninsei*, 19
168. Chawan, Kutani ware ; decorated with landscapes in monochrome and gold over the glaze,
mark *Kutani*, 19
169. Kōgo (perfume-box), Kutani porcelain, shape of butterfly ; painted in red, green, and gold,
marked *Kiuroku*, 18
170. Hachi in old Kutani ware ; decorated with brocade design in colours and gold on a ground of black. Diameter, 7", mark *Kutani*, signed *Kiokuzan*, 18
171. Kiusu (teapot), Kutani porcelain ; decorated with children playing on the sea-shore in gold and colours, signed "*made by Chōwaken Yosabei*," 19
172. Hachi, Arita porcelain ; decorated with diapers and conventional designs in panels in gold and colours. Diameter, 5", signed "*made by Fukagawa at Sarayama, Hizen*," —
173. Hachi, Imari porcelain, blue-white glaze, with dragons and waves in gold and red over the glaze, marked with Chinese mark, 18
174. Kōro, Imari porcelain, with perforated cover. Decoration in gold, imperial crest, and other designs, —
175. Small fan-shape box, Imari porcelain ; blue, red, and gold decoration, —
176. Small Kōgo, model of bivalve shell, Satsuma faience crackled. Decoration, kiku flower, the petals in relief, the lining gilt, 18
177. Kōgo, Kyōto porcelain, model of bivalve shell, with white kiku flowers in relief in gofūn on gilt ground, dated 1786, —

178. Chawan, Imari porcelain (Nabeshima), with wavy decoration in light blue, with white glaze in relief; the rim decorated in colour, —
179. Small globular bottle, Kutani porcelain. Decoration, flowers in colours over the glaze, ... —
180. Two barrel-shaped covered jars, brown crackled Satsuma faïence; decorated with a marriage procession of foxes in wash of colour and gold. Height, $7\frac{1}{2}$ ",
signed "*painted by Yoshinobu, Tōkyō*," 19
181. Hachi, Awata ware; chrysanthemums in white, green, and blue enamel glaze; conventional treatment. Diameter, $12\frac{1}{4}$ ", 19
182. Hanaiké, Satsuma faïence, reddish orange, completely covered with raised nodules imitating shark-skin (*samé-yaki*); round the shoulder of the vase is a splash of grey glaze, underneath the Itoguire mark. Height, 8", 18
183. Hanaiké, a section of bamboo, in dark brown Raku ware, showing the roots and young shoots and leaves in high relief, with a dull green glaze. Height, 10", 18
184. Hachi, Old Raku ware; an octopus on the rim with reddish glaze. Diameter, 6", mark *Raku*, —
185. Hachi, Raku ware, grey crackle; the rim (scalloped) painted green, mark *Raku*, 19
186. Chawan, as used in Cha-no-yu, Raku ware, with a red and grey splashed glaze inside, marbled and crackled, mark *Raku*, 19
187. Small Kōro, Raku ware, with red and grey glaze, mark *Raku*, 19
188. Hanaiké, Raku ware, imitating a vase in a textile cover tied at the opening; green glaze. Height, 7", mark *Raku*, 19
189. Small Kōgō, Raku ware; Fukurokuju, the head and beard not glazed, the dress in reddish glaze, 19
190. Hachi, irregular shape, supported by three Chinese boys (green glaze), Raku ware, rudely decorated with an all-over pattern of plum blossom; a karashishi on the rim. Height, $5\frac{1}{4}$ ", 19
191. Chawan, for Cha-no-yu, Raku ware, with reddish glaze, —
192. Chawan, for Cha-no-yu, Raku ware, with black glaze, —
193. Jar, with cover of wood, Yeiraku pottery, soft rough clay with a rich, blood-red glaze; marked with a Kakihan. Height, $5\frac{1}{2}$ "; diameter, $9\frac{1}{2}$ ", 18
194. Chawan, Yeiraku ware, black glaze ground, with a band of circular designs in colour and gold; inside, grey crackled glaze, mark *Yeiraku*, 18
195. Small Kōgō, Yeiraku ware. Decoration, on the lid a hare (in the moon) in green; sides, purple, ribbed; inside, cream crackle, mark *Yeiraku*, 19
196. Kōgō, Yeiraku porcelain; hōwō in gold on red ground, mark "*made by Yeiraku, great Japan*," 18
197. Kōro, Yeiraku porcelain, with dragon and hōwō in silver-foil on brilliant red ground, ... 18
198. Saké-tokkuri, Ninsei ware, brown crackle; rude decoration, with a splash of green and blue glaze. Height, $7\frac{1}{4}$ ", 19
199. Sara, palm-leaf fan shape, in Awata faïence; decorated with a spray of bamboo in gold; the handle lacquered in red, mark *Hōzan*, 18
200. Tsubo with lid, in dark brown pottery; the surface ribbed to imitate basket-work. Height, $7\frac{1}{2}$ ",
mark *Yamamoto*, 18
201. Sara, brown stoneware, with iron glaze (*tessha*) of black and red; a splash of blue over the rim. $7\frac{1}{2}$ " \times $6\frac{1}{2}$ ", mark *Taizan*, 19
202. Cup-stand, Kyōto pottery, buff glaze crackled, decoration kiku mon and maple leaf in outline, mark *Taizan*, 19



178. Chawan, Imari porcelain (Nabeshima), with wavy decoration in light blue, with white glaze in relief; the rim decorated in colour,
179. Small globular bottle, Kutani porcelain. Decoration, flowers in colours over the glaze,
180. Two barrel-shaped covered jars, brown crackled Satsuma faience; decorated with a marriage procession of foxes in wash of colour and gold. Height, 7½",
signed "*Painted by Yoshinobu, Tokyo*,"
181. Hachi, Awata ware; chrysanthemums in white, green, and blue enamel glaze, conventional treatment. Diameter, 12¼",
182. Hanaiké, Satsuma faience, reddish orange, completely covered with raised nodules imitating shark-skin (*tsuno-yaki*); round the shoulder of the vase is a splash of grey glaze, underneath the Itogura mark. Height, 8",
183. Hanaiké, a section of bamboo, in dark brown Raku ware, showing the roots and young shoots and leaves in high relief, with a dull green glaze. Height, 10",
184. Hachi, Old Raku ware, an octopus on the rim with reddish glaze. Diameter, 6", mark *Raku*,
185. Hachi, Raku ware, grey crackle (the rim flattened) painted green, mark *Raku*,
186. Chawan, as used in Chawan-yaki. Raku ware, with a red and grey splashed glaze inside, marked and crackled, mark *Raku*,
187. Small Kōro, Raku ware, with red and grey glaze, mark *Raku*,
188. Hanaiké, Raku ware, marked, a vase in a textile cover tied at the opening; green glaze. Height, 7", mark *Raku*,
189. Small Kōgō, Raku ware, a figure of a monk, the head and beard not glazed, the dress in reddish glaze,
190. Hachi, irregular shape, decorated by three Chinese boys (green glaze), Raku ware, simply decorated with an all-over pattern of plum blossom; a karashishi on the rim. Height, 10",
191. Chawan, for Chawan-yaki, Raku ware, in a reddish glaze,
192. Chawan, for Chawan-yaki, Raku ware, with black glaze,
193. Jar, with cover of wood, Yairaku ware, soft rough clay with a rich, blood-red glaze: marked with a Kakihara. Height, 10", diameter, 11",
194. Chawan, Yairaku ware, black glaze ground with a band of circular designs in colour and gold inside, grey crackled glaze, mark *Yairaku*,
195. Small Kōgō, Yairaku ware. Decoration, on the lid a hare (in the moon) in green, base purple ribbed; inside, cream crackle, mark *Yairaku*,
196. Kōgō, Yairaku porcelain; hōwō in gold on red ground, mark "*made by Yairaku, great Japan*,"
197. Kōro, Yairaku porcelain, with dragon and hōwō in silver-foil on brilliant red ground,
198. Saké-tokkuri, Nansai ware, brown crackle; rude decoration, with a splash of green and blue glaze. Height, 7¼",
199. Sasa, palm-leaf fan shape, in Awata faience; decorated with a spray of bamboo in gold; the handle lacquered in red, mark *Hiro*,
200. Tsubo with lid, in dark brown pottery; the surface ribbed to imitate basket-work. Height, 7½",
mark *Yairaku*,
201. Sasa, brown stoneware, with iron glaze (*teysha*) of black and red; a splash of blue over the rim. 7½" x 6½", mark *Tanaka*,
202. Cup-stand, Kyōto pottery, buff glaze crackled, decoration kiku mon and maple leaf in outline, mark *Toku*,



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03. Small jar and cover, Yeiraku ware, with blue green glaze, fir needles in relief, and the handle two fir cones, mark *Yeiraku*, 19
04. Chawan, Akahada Yamato ware, buff glaze crackled, with rough painting of storks, pine trees, and bamboo, mark *Akahada*, —
05. Chawan, modern stone ware, grey glaze, with rude painting of oni and figures in colours, ... 19
06. Chawan, Mimpei ware (Awaji), cream glaze, with Fuji in brown and gold; the foot rim notched (this was a Corean practice), mark *Mimpei*, 19
07. Chawan, early Satsuma ware, crackled; rude decoration of Atsumori and Kumagai in enamel, colours, and gold, 17
08. Hachi, shaped like mushroom, the stalk bent over for handle; coarse Kyōto pottery, cream glaze, three characters in white enamel outside. Diameter, 6", —
09. Hachi, Kyōto ware, drab glaze, perforated near rim with diaper; slight decoration of flower spray in brown, mark *Mizoro*, 19
10. Wan, Kyōto ware, grey glaze. Decoration, Ono no Dōfu and frogs in gold and colour, ... —
11. Small Kōgō, fan shape, with Fukurokuju modelled on lid, Akahada ware, mark *Akahada* and *Kishiro*, 19
12. Chawan, Kyōto brown ware, glazed and inlaid with ran leaves in white clay, 19
13. Hi-ire, Kenzan ware, square shape. Decoration in sunk panels, flowers and leaves in relief in white and green enamel, —
14. Chawan, Kenzan ware, rude decoration of star-shape figures in colours on a green ground. Diameter, 4½", signed *Kenzan*, 18
15. Shita-tsuki (saucer), Kenzan ware. Decoration, cherry branch on a ground of drab glaze, signed *Kenzan*, 19
16. Two Chawan, Kenzan ware, ran leaves in colours on buff ground, signed *Kenzan*, 19
17. Chawan, with oni modelled on rim, Ota ware, buff glaze, partly crackled, with heavy blue and brown glazes running down the cup; decorated with a female oni in gold and white, mark *Kōzan* (*Makuzu*), 19
18. Two Chawan, Ota ware, blue grey glaze, slight plant decoration, mark *Makuzu*, 19
19. Two Chawan, Kōzan ware, slight plant decoration under cream glaze, mark *Makuzu*, 19
20. Chawan, modern Ninsei ware, slight plant decoration (grey) under cream crackle glaze, ... —
21. Hanaiké, bamboo shape, Kyōto ware, light green crackle glaze, with tiger in relief. Height, 6", 18
22. Plaque, Kenzan (Kyōto) ware, with grey crackle, a plum-tree and bird painted in brown under the glaze. Size, 14½" × 10¼", 18
23. Hachi, modern Yeiraku ware; decorated inside and outside with circular panels, on which are conventional birds in thick creamy white glaze red and gold; outside the panels, scrolls and diapers on green ground. Diameter, 9". Height, 4¼", mark *Kahin Shiriu*, 19
24. Small Sara, early Corean pottery, in coarse clay, with a grey glaze, kiku flowers and lines inlaid radiating from centre in light colour, —
25. Small Hanaiké, brown Bizen ware, 18
26. Saké-tokkuri, Yeiraku ware, grey white glaze, with plum blossom in relief. Height, 6", mark *Yeiraku*, 19
27. Saké-tokkuri, Owari stoneware, the surface imitating a cover of basket-work, with a grey glaze and at the top a splash of rich brown glaze, 19

228. Seated figure, Kōmei (a Chinese philosopher), Satsuma faïence, ivory crackle; the dress decorated with medallions of flowers in green, blue, and red enamel. An old and unique specimen, being a gift from the Prince of Satsuma to a Daimio, from whose family it was obtained by M. Wakai. Kōmei was the Chinese Chuko Liang, a famous counsellor of Liu-pei, a Chinese emperor of the third century. Height, $12\frac{1}{2}$ ", 18
229. Small Kōgō, shape of chestnut, in brown ware, with glaze of browns and drabs, signed (inside, under the glaze) *Shōkosai Kenzan*. This was made by Umemura (family name) *Kazusa no Daijō* (official title), resident at Omuro, in the north of Kyōto (died 1742), —
230. Saké cup of old Ninsei ware, a pigeon and plum blossom in relief in colours on a silvered ground, —
231. Small Kōgō, the lid representing a karashishi, Yeiraku ware, buff glaze, with a splash of green, mark *Yeiraku*, 19
232. Hachi, Kyōto pottery. Decoration, scrolls of flowers and leaves in coloured glazes on a crackled buff ground. Diameter, $4\frac{1}{2}$ ", —
233. Kuwashi-ire with cover, Fujina faïence (Idzumo), light buff pottery, yellow glaze, with a splash of green round the handle under the glaze, decorated with a kusudama in colours and gold. Diameter, $5\frac{1}{2}$ ", mark *Idzumo Wakayama*, 19
234. Sara, fan shape, Yedo Banko ware; decorated with quail and millet in relief in green and brown. Size, $13" \times 6\frac{3}{8}"$, mark *Banko*, made about 1750, —
235. Hachi, gourd shape, Banko ware, celadon glaze, a dragon slightly sketched in red. $7" \times 4\frac{1}{2}"$, mark *Banko*, seal *Banko Fuyeki* (for ever unchangeable), 18
236. Pair of Saké-tokkuri, Kotō ware, with medallions painted in browns of minogame and other mythical animals, the intervening spaces filled in with a diaper of pine leaves with an iridescent glaze. Height, 7", mark *Kotō*, 18
237. Bottle, shape of melon, Sanda ware, celadon glaze crackled, 19
238. Saké-tokkuri, Ota ware, storks on a white crackle ground, 19
239. Saké-tokkuri, Takatori ware, rough yellow drab surface, the neck a brown glaze. Height, $10\frac{1}{2}"$, mark *Taka*, —
240. Saké-tokkuri, Raku ware, gourd shape, rich glaze of dark chocolate, with a splash of white, giving mottled effect on the neck. Height, 8", —
241. Hachi, Kyōto ware, a ran plant and verse of poetry to the spring flower ran, in light coloured enamel on a mottled brown glaze, three sea-shells on the edge in high relief. $5" \times 3\frac{1}{2}"$, 19
242. Saké-tokkuri (grey), Kyōto ware, with a brown glaze. Height, $7\frac{1}{4}"$, 18
243. Hanaiké, Yatsushiro ware, grey pottery, inlaid in white clay with butterflies, and round the rim a key pattern Height, 7", mark *Higashi*, 18
244. Small round box, Awata ware, blue and white decoration under the glaze, inside lightly glazed with (drab) the colour of the clay, mark *Hōzan*, 19
245. Chawan, Kyōto pottery, drab glaze crackled, decoration, radiating wavy lines in brown, mark *Tetsu*, —
246. Sara, red pottery, probably Kyōto faïence, richly decorated with butterfly dancers before a curtain, modelled in relief, and enamelled in colours and gold, underneath the dish flowers and scroll. $12" \times 9\frac{1}{2}"$, 19



227. Seated figure, Komei (a Chinese philosopher), Satsuma faience, ivory crackle; the dress decorated with medallions of flowers in green, blue, and red enamel. An old and unique specimen, being a gift from the Prince of Satsuma to a Daimio, from whose family it was obtained by M. Watai. Komei was the Chinese Chu-tse Chiang, a famous counsellor of Liu-pei, a Chinese emperor of the third century. Height, 12½", ...
228. Small Kōgo, shōji, of the-buff, in brown ware, with glaze of brown and drabs, signed (inside, under the glaze) *Shōji i Ken'an*. This was made by Umamura (family name) *Shōji* (official title), resident at Omuro, in the north of Kyōto (died 1742). ...
229. Small cup of Idzumi ware, a pigeon and plum blossom in relief in colours on a silver ground. ...
230. Small Kōgo, the lid representing a karashishi, Yei-raku ware, buff glaze, with a splash of green, black Yei-raku. ...
231. Large Kyōto pottery. Decoration, sprays of flowers and leaves in coloured glazes on a crackled buff ground. Diameter 12", ...
232. Kiyashi-ware with cover. Fapa faience (Idzumi), light buff pottery, yellow glaze, with a splash of green round the cover. Under the glaze, decorated with a kashira in green and gold. Diameter ... mark *Idzumi Shōji*. ...
233. Small, fat shape, Yōmei ware; decorated with quail and millet in relief in green and brown. Diameter 12", ... mark *Banko*, made about 1750, ...
234. Large gourd shape, Yōmei ware, celadon glaze, a dragon slightly sketched in red. Height 14", mark *Banko*, seal *Banko Tōjō* (for ever united). ...
235. Small, round, Yōmei ware, with medallions painted in browns of minogata and other designs. The interstices filled in with a diaper of pine. Height 7", mark *Banko*. ...
236. Small, round, Yōmei ware, celadon glaze crackled, ...
237. Small, round, Yōmei ware, on a white crackle ground, ...
238. Small, round, Yōmei ware, on a white crackle ground, the neck a brown glaze. Height 7", mark *Banko*. ...
239. Small, round, Yōmei ware, gourd shape, rich glaze of dark chocolate, with a splash of white (faint mottled effect on the neck). Height, 8", ...
240. Small, round, Yōmei ware, a fine plain and verse of poetry to the spring flower, on a light celadon enamel on a mottled brown glaze, three sea-shells on the edge in high relief. Diameter 12", ...
241. Small, round, Yōmei ware, with a brown glaze. Height, 7½", ...
242. Small, round, Yōmei ware, grey pottery, inlaid in white clay with butterflies, and round the rim a boy pattern. Height 7", ... mark *Banko*. ...
243. Small, round, Yōmei ware, blue and white decoration under the glaze, inside brown ground with (drab) the colour of the clay, ...
244. (Cawan, Kyōto pottery, drab glaze crackled, decoration, radiating wavy lines in brown, ...
245. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
246. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
247. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
248. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
249. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
250. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
251. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
252. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
253. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
254. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
255. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
256. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
257. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
258. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
259. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
260. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
261. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
262. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
263. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
264. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
265. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
266. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
267. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
268. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
269. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
270. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
271. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
272. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
273. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
274. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
275. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
276. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
277. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
278. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
279. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
280. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
281. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
282. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
283. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
284. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
285. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
286. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
287. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
288. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
289. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
290. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
291. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
292. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
293. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
294. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
295. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
296. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
297. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
298. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
299. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...
300. Small, round, Yōmei ware, richly decorated with butterflies, in brown and white, ...



7. Hanaiké to suspend on the wall, brown stone-ware, imitating fishing-basket ; yellow glaze, with two small crabs in green, modelled in high relief, —
8. Chawan, Kyōto (Kinkōzan) ware ; scrolls in blue enamel on a red ground, inside creamy crackle, mark *Kinkōzan*, 19
9. Chawan, Kyōto (Kinkōzan) ware ; a scroll of conventional flowers and leaves in blue, white, and yellow enamel ; inside, a creamy white crackle, 19
10. Figure of Shaka (Buddha), Bizen ware (dark, heavy stone-ware). Height, 8", mark (and seals) made by *Karaku*, 18
- *11. Chawan, dark brown stone-ware, a plum-tree beautifully modelled in low relief, on an uneven ground ; the inside covered with a rich brown glaze, made by *Tsuna Hattori* (female family name), mark *Kōren*, 19
12. Hachi, Satsuma ware ; decorated inside and out with beautiful glazes flowing from the rim, in browns and blues, partly crackled. Diameter, 6", 18
23. Chawan, Kyōto pottery ; dark brown glaze, 19
24. Hachi, Kyōto pottery ; flower-shape, light buff glaze, crackled, mark *Mizoro*, 19
25. Cat and four kittens, beautifully modelled in grey pottery, ... mark *Banseidō Toyosuké*, —
26. A cat forming a small kōgō ; modelled in grey clay by Dohachi, —
27. Kōro, lid perforated, Banko ware ; decorated with Jō and Uba in low relief, lid in grey and white enamel ; legs, monkeys ; handles, dragon and tiger, 19
28. Pair of Hanaiké in modern Satsuma, shape of inverted cone. Decoration, flowers, most delicately painted, trailing down over water, with birds flying above the waves, in colours and gold, the ground dotted with specks of gold ; round the base a band of various diapers. Height, 9½", seal *Meizan*, 19
29. Small square Kōro, Satsuma faience ; decorated with small design on chocolate ground, and a scroll in relief on a band of black, 18
30. Small teapot (kusu), Kyōto ware ; decorated in panels with white and coloured enamels, mark *Tanzan*, 19
31. Hachi and Sara of Corean pottery ; a reddish glaze with an inlay of white clay, somewhat resembling Yatsushiro ware, mark on Sara "*made by Kumagawa of Corea*," —
32. Hanaiké red Bizen stone-ware, with Chinese landscapes and inscriptions, modelled in low relief. Height, 10½", 18
33. Kōro ; a karashishi finely modelled in red Bizen stone-ware. Height, 5", mark *Terami Hikoshirō*, 18
34. Sara in red Bizen stone-ware. Decoration, hōwō in low relief, 18
35. Mizukoboshi (used in Cha-no-yu ceremony), Raku ware ; brown glaze with coloured glazes flowing from the edge, a round base gradually changed into a quadrilateral shape at the top. Height, 5½", —
36. Chawan, Sōma ware ; grey, uneven surface, inside a light green glaze, with the badge of the Prince of Sōma (a running horse) in blue under the glaze, mark *Kiōshima*, 18
37. Chawan, Sōma ware, similar to No. 266, but specked with chocolate spots, the crest inside and outside in relief, mark *Sōma*, 18

* "Tsuna Hattori or Kōren is the wife of an official of some rank, so that her pursuit of the ceramic art is altogether a labour of love." Capt. Brinkley in the *Chrysanthemum*, June 1883 (see also Nos. 341, 342).

268. Two Chawan, Sōma ware; similar to No. 267, with the surface not so uneven, outside other Sōma crests in relief (a central ball surrounded by eight others, and a horse tethered to stakes), 18
269. Flower-shaped cup, Kyōto ware (samé nuri), coarse pottery with uneven white glaze, ... 19
270. Hachi, early Sanda brown stone-ware with celadon glaze; inside the bowl is a flower incised. Diameter, $8\frac{3}{8}$ ", 17
271. Saké-tokkuri, square shape, Sanda ware; light brown stone-ware, covered with celadon glaze; flowers and butterflies in relief in panels. Height, $8\frac{3}{4}$ ", 18
272. Hanaiké, shape of upright support of a bridge, Kotō ware; a dragon in relief, and waves incised, covered with celadon glaze. Height, $11\frac{5}{8}$ ", mark *Kotō*, 18
273. Kōro, figure of Hotei, Sanda ware, covered with celadon glaze. Height, 5", 18
274. Figure of Hotei, fine Sanda, stone-ware; the dress rendered in celadon glaze, the head, hands, and shoulders white biscuit. Height, $5\frac{3}{4}$ ", 18
275. Kōro, figure of Saigio, Okawaji ware; the dress and hat are covered with celadon glaze; face, feet, and hand, in dark colour unglazed. Height, $6\frac{1}{4}$ ", 18
276. A skull, unglazed, drab stone-ware (Owari), finely modelled, 18
277. Small Kōro, Sanda ware, covered with celadon glaze; lid in wood, ivory cherry-blossom in centre, marked "*made for Honwanji temple, Kyoto*," 18
278. Fan-shaped water-bottle, red Bizen; kiku flowers and waves in relief, 19
279. Jar with cover, imitating basket-work, Mikawachi (Hirado) porcelain; chrysanthemums, Ran flowers, plum-blossom, crabs, and insects, modelled in high relief, in blue, brown, purple, and white. Height, $8\frac{1}{2}$ ", mark "*made by Matsushima at Mikawachi*," —
280. Two Kōro, Hirado porcelain, the upper part encased in globular network, the lid also finely pierced. Decoration in pale blue and white. Height, $6\frac{1}{4}$ ", 19
281. Small Kōro, Hizen porcelain (Nabeshima), perforated cover. Decoration in blue, 18
282. Cha-tsubo, Hizen porcelain (Nabeshima); Chinese landscape in blue and white, 18
283. Brush-handle and cover, Hizen porcelain (Nabeshima); dragon in pale blue, and touches of red and green. Length, $11\frac{1}{2}$ ", 18
284. Chawan and cover, Hizen porcelain, in blue and white, 19
285. Chawan and cover, Hizen porcelain. Decoration, plum-blossom in blue and white, —
286. Hanaiké, Ota porcelain; peach-bloom with a cloud of bluish metallic glaze, underneath the glaze a dragon, 19
287. Four Chawan, Hizen porcelain (Nabeshima); decorated with Tokugawa crest and plum-blossom, in blue and white, 19
288. Chawan, Hizen porcelain (Nabeshima); imperial (kiku) crest, and a diamond shaped design in blue and white, 19
289. Hi-ire (small hibachi), Hizen porcelain; dragon in blue and white. Height, 4", marked with Chinese date, —
290. Hi-ire, Hizen porcelain; blue and white, metal rim. Height, $3\frac{1}{4}$ ", 18
291. Two Sara, irregular shape, Hizen porcelain, blue and white, 18
292. Hachi with perforated cover, shell shape, Hizen porcelain, blue and white. Length, 7", ... 18
293. Beaker, Hirado porcelain; deer, flowers, and trees in blue under the glaze; the handles, elephants' heads and trunk. Height, $12\frac{1}{4}$ ", diameter at top, $9\frac{1}{2}$ ", 18



268. Two Chawan, Sōma ware; similar to No. 267, with the surface not so uneven, and with Sōma crests in relief (a central ball surrounded by eight others, and a large wheel-like stake),
269. Flower-shaped cup, Kyōto ware (samé nuri), coarse pottery with uneven white glaze.
270. Hachi, early Sanda brown stone-ware with celadon glaze; inside the bowl is a
... .. Diameter, 5½",
271. ... tokumé square shape, Sanda ware; light brown stone-ware, covered with celadon glaze. Flowers and butterflies in relief in panels. Height, 8¾",
272. Hanaiké, shape of upright support of a bridge, Kotō ware; a dragon in relief, and a
... .. covered with celadon glaze. Height, 11½",
273. Kōro, figure of Hotei, Sanda ware, covered with celadon glaze. Height, 5",
274. Figure of Hotei, fine Sanda, stone-ware; the dress rendered in celadon glaze, the head, back, and shoulders white biscuit. Height, 5¾",
275. Kōro, figure of Saigō, Okawaji ware; the dress and hat are covered with celadon glaze. Feet, and hand, in dark colour unglazed. Height, 6¼",
276. A skull, unglazed, tab stone-ware (Owari), finely modelled,
277. Small Kōro, Sanda ware, covered with celadon glaze; lid in wood, ivory cherry-blue
... .. marked "made for Honwanji temple,
278. Jar-shaped water-bottle, red Bizen, kiku flowers and waves in relief,
279. Jar with cover, imitating basket-work, Mikawachi (Hirado) porcelain; chrysanthemum flowers, plum-blossom, crabs, and insects, modelled in high relief, in blue, brown, and white. Height, 8",
... .. mark "made by Matsushima at Minami
280. Two Kōro, Hirado porcelain, the upper part encased in globular network, the lid also
... .. Decoration in pale blue and white. Height, 6¼",
281. Two Kōro, Hirado porcelain (Nabeshima), perforated cover. Decoration in blue,
282. Two Kōro, Hirado porcelain (Nabeshima), Chinese landscape in blue and white,
283. Hachi-Sansa, and cover, Hizen porcelain (Nabeshima); dragon in pale blue, and touches of
... .. Length, 10",
284. ... and cover, Hizen porcelain, in blue and white,
285. ... and cover, Hizen porcelain. Decoration, plum-blossom in blue and white,
286. Hanaiké, Ōta porcelain, peach bloom with a cloud of bluish metallic glaze, and
... .. glaze a dragon,
287. Four Chawan, Hizen porcelain (Nabeshima); decorated with Tokugawa crest and plum blossom, in blue and white,
288. Chawan, Hizen porcelain (Nabeshima); imperial (kiku) crest, and a diamond shaped
... .. blue and white,
289. Hiire (small hibachi), Hizen porcelain; dragon in blue and white. Height, 4",
... .. marked with
290. Hiire, Hizen porcelain, blue and white, metal rim. Height, 3¼",
291. Two Sara, irregular shape, Hizen porcelain, blue and white,
292. Hachi with perforated cover, shell shape, Hizen porcelain, blue and white. Length,
293. Beaker, Hirado porcelain; deer, flowers, and trees in blue under the glaze; the handle
... .. elephants' heads and trunk. Height, 12¼", diameter at top, 9½",



294. Small Kōro, figure of Daikoku with a rat and rice bags, in Mikawachi porcelain, ... 18
295. Kōgō, shape of egg plant, Kyōto porcelain in blue, with a wasp in relief in brown, ... —
296. Round Sara, blue and white, Owari porcelain; decorated with flowers and leaves in scrolls,
Diameter, $15\frac{1}{2}$ ", ... (square mark), 18
297. Tray in blue and white, Hizen porcelain; a carp and waves. Size, $12\frac{3}{4} \times 11\frac{1}{4}$ ", ... 18
298. Two Hanaiké, Seto porcelain, with cloisonné enamel, inlaid. The storm dragon in colours.
Height, 11", ... signed *Takénouchi Chūbei*, artist in Aichi (cloisonné); seal *pecially*
made by Kawamoto Masukichi Seto (porcelain), 19
299. Saké-tokkuri, Hizen porcelain, grey blue, with a rude landscape in silver-foil burnt on over the
glaze. Height, 9", ... 18
300. Hi-ire (hand-warmer), shape of football, Kyōto porcelain (from the Geerts' collection); pierced,
and decorated in colours with flowers, &c., ... —
301. Small cylindrical vase used in tea ceremony (in wood case), lacquered, Kyōto blue and white
porcelain, ... mark *Seifū*, 19
302. Sauce-bottle, Kyōto porcelain, blue and white, ... mark *Seiroku*, —
303. Three Chawan, Kyōto porcelain, maple leaves in colour and gold, mark *Kiyomizu Rokubei*, —
304. Chatsubo (tea-jar), Kyōto porcelain; decorated with sages in gold and colours,
mark "*made by Ogata Shūhei*" *Shōgetsuyen* (kiln), *potter of Kiyomizu Kyōto*, 18
305. Two Sara, leaf shape, Hizen porcelain, the veins in relief, bluish white glaze. $7 \times 4\frac{1}{2}$ ", ... —
306. Saké-tokkuri, Hizen porcelain, blue and white; the sides indented. Height, $6\frac{1}{2}$ ", ... —
307. Okimono, a long-armed monkey, Hirado porcelain, ... 19
308. Small jar, Hizen blue and white porcelain, ... 18
309. Two Hanaiké, Otokoyama ware, (Kii), blue and white. Height, $5\frac{1}{2}$ ",
mark "*Otokoyama of Kii province*," 18
310. Chatsubo, Kyōto blue and white porcelain, ... 19
311. Small Kōro (two covers, one perforated silver), Hirado porcelain, blue and white
diapers, &c., ... 19
312. Small Kōro, Hizen porcelain, silver cover; outside the bowl, for burning the perfume, is a
perforated case. Decoration, quail in millet, ... 18
313. Hachi, hexagonal, Kyōto porcelain; decorated with figures all over inside and outside in colour
on a red ground; Mokubei style, inscribed with a poetical inscription. Diameter, 7", ... —
314. Two Sara, Hirado porcelain; hunter, attendant, and stag in low relief; a poem painted in blue,
mark "*made after old ware of Teikeizan*," 18
315. Square plaque, Tōkyō porcelain. Decoration, butterflies in colours over the glaze; after a
painting by Mitsuoki, ... marked "*painted by Yeiki; made at Hiōchiyen*" (Tōkyō), —
316. Plaque, Kyōto porcelain; Narihira viewing Fuji, in colours and gold over the glaze. Size,
 $14\frac{1}{4} \times 10\frac{3}{4}$ ", ... mark "*made by Kanzan Dai Nippon*," 19
317. Hachi, Oniwa Yaki, made in province of Kishiu; purple and light blue glaze. Diameter, $5\frac{1}{2}$ ", —
318. Hachi, Satsuma faïence; richly decorated outside and inside in colours and gold, with an all-
over design of chrysanthemums and butterflies. Diameter, 5", ... mark *Meizan*, 19
319. Hachi, Satsuma faïence, creamy crackle, very richly decorated outside with flowers; inside,
hōwō bird; a fringe decoration round the edge, all in colours, enamels, and gold.
Diameter, 6", ... mark "*made by Kōzan, Kobé, Japan*," 19

320. Chawan, Satsuma faience; richly decorated in colour, enamels, and gold; outside, chrysanthemums and butterflies in panels; inside, same subjects in spiral bands. Diameter, $4\frac{1}{2}$ ",
mark "made by Meizan," 19
321. Chawan, Satsuma faience, creamy glaze, with fine crackle. Decoration, inside, Raijin and clouds in colour and gold; and outside, circular designs in gold. Diameter, 5",
mark *Yōzan*, 19
322. Hanaiké, Ota porcelain. Decoration, dragon in clouds; violet brown shaded to white under the glaze. Height, $5\frac{1}{4}$ ", mark "made by *Kōzan*," 19
323. Hanaiké, Ota porcelain. Decoration, under the glaze, skeletons dancing, on a clouded reddish ground. Height, $7\frac{1}{2}$ ", mark "made by *Kōzan*," 19
324. Saké-tokkuri, Ota ware; an irregular glaze of brown and white streaming down the sides, and a dragon in gold lacquer coiled round. Height, $9\frac{1}{2}$ ", mark "made by *Kōzan*," 19
325. Saké-tokkuri, brown Ota ware; with a brown glaze, and over this a heavy mixed glaze of blue and grey flowing down from the top, and a dragon and monkeys in gold lacquer. Height, 11", made by *Kōzan*, 19
326. Hanaiké, Kyōto ware; the neck has a brown glaze; this overlaps the body of the vase, which is of beautiful yellowish crackle under the glaze. Height, 8", —
327. Saké-tsubo, Awata ware; decorated with flowers in colour under, and enamel over, a brownish glaze, which is crackled. Height, $6\frac{5}{8}$ ", made by *Hōzan*, 19
328. Saké-tsubo, Awata ware; same description as 327. Height, $6\frac{1}{4}$ ", mark *Hōzan*, 19
329. Hanaiké, gourd shape, Awata faience. Decoration, a bamboo in heavy enamel of blue and green on a brown crackle glaze. Height, $5\frac{3}{4}$ ", —
330. Small Hanaiké, Kyōto pottery, turquoise mottled glaze, —
331. Chawan, Kyōto ware, grey crackle glaze, with slight decoration of Shimé-nawa and pine branches, mark *Mizoro*, 19
332. Small round Kōro, Sanda ware; the sides perforated with scroll design and covered with a celadon glaze, 18
333. Saké-tokkuri, Hizen blue and white porcelain; Mikawachi ware, with pomegranate in fruit and flower; the fruit and stem in relief. Height $8\frac{1}{4}$ ", mark *Yayoisha, Mikawachi*, —
334. Kōro, Hirado (Mikawachi) porcelain; three Chinese children playing under pine trees; the cover in translucent enamel, white chrysanthemums on red ground. Made in the time of Prince Mutsu of Hirado, —
335. Chatsubo, Kutani porcelain; decorated with scroll design and cherry flowers in colours and enamel, mark *Fuku*, 18
336. Kōro, old Kutani porcelain; a dragon and waves in gold and silver in relief on a rich red ground; probably by *Goto Saijirō*, about 1670; the cover, of a later date, is in silver and gold, peonies perforated and chased, 17
337. Saké-tokkuri, Hizen blue and white porcelain (Mikawachi); seven Chinese children playing under pine trees. Height, 10", —
338. Water jar, cylindrical, Kyōto porcelain (Seifu); chrysanthemums in relief in white, the leaves in blue, and the ground filled in with a black glaze. Height, $6\frac{1}{2}$ ", signed *Seifu*, 16
339. Sara, Kenzan ware; conventional flower in blue and green on a crackled cream ground. $7\frac{1}{2}$ " \times $4\frac{1}{2}$ ", signed *Kenzan*, 17



320. Chawan, Satsuma faience; richly decorated in colour, enamels, and gold; outside, chrysanthemums and butterflies in panels; inside, same subjects in spiral bands. Diameter, $4\frac{1}{2}$ "
mark "made by Melan"
321. Chawan, Satsuma faience, creamy glaze with fine crackle. Decoration, inside, Rain and clouds in colour and gold, and outside, circular designs in gold. Diameter, 4"
mark "Kawan"
322. Hanaiké, Old porcelain. Decoration, dragon in clouds, violet brown shaded to white under the glaze. Height, $5\frac{1}{2}$ "
mark "made by Kawan"
323. Hanaiké, Old porcelain. Decoration, under the glaze, skeletons dancing on a clouded reddish ground. Height, $7\frac{1}{2}$ "
mark "made by Kawan"
324. Sake-tokkuri, Cla ware; an irregular glaze of brown and white streaming down the sides, and a dragon in gold lacquer coiled round. Height, $3\frac{1}{2}$ "
mark "made by Kawan"
325. Sake-tokkuri, brown Cla ware; with a brown glaze, and over this a heavy mixed glaze of blue and green flowing down from the top, and a dragon and monkeys in gold lacquer. Height, 4"
mark "made by Kawan"
326. Hatake, Awata ware; the neck has a brown glaze, this overlaps the body of the vase, which is of beautiful yellowish crackle under the glaze. Height, 4"
mark "made by Kawan"
327. Futé-tsubo, Awata ware; decorated with flowers in colour under, and enamel over, a brown glaze, which is crackled. Height, $5\frac{1}{2}$ "
mark "made by Kawan"
328. Futé-tsubo, Awata ware; same description as 327. Height, $5\frac{1}{2}$ "
mark "made by Kawan"
329. Hana-ke, gourd shape, Awata faience. Decoration, a bamboo in heavy enamel and a brown crackle glaze. Height, $5\frac{1}{2}$ "
mark "made by Kawan"
330. Chawan, Hananaka, Kyoto pottery, turquoise mottled glaze, ...
mark "made by Kawan"
331. Chawan, Kyoto ware, green crackle glaze, with slight decoration of chrysanthemums and peonies, ...
mark "made by Kawan"
332. Small round Kōro, Senri ware, the sides perforated with scroll design and covered with a brown glaze. Height, 4"
mark "made by Kawan"
333. Sake-tokkuri, Hana-ke and white porcelain; Mikavachi ware, with porcelaine in relief and under; the fruit and stem in relief. Height $5\frac{1}{2}$ "
mark "Yaguchi, Mikavachi"
334. Hirado (Mikawachi) porcelain, three Chinese children playing under pine trees, the figures in translucent enamel, with chrysanthemums on red ground. Made in the 17th century. Height, 10"
mark "Matsura of Hirado"
335. Tsutsube, Kutani porcelain; decorated with scroll design and cherry flowers in yellow enamel, ...
mark "made by Kawan"
336. Kōro, old Kutani porcelain, a dragon and waves in gold and silver in relief on a reddish ground; probably by *Ueda Saijuro*, about 1670; the cover, of a later date, is in silver and gold, peonies perforated and chrysanthemums in relief. Height, 10"
mark "made by Kawan"
337. Sake-tokkuri, Hana-ke and white porcelain (Mikawachi); seven Chinese children playing under pine trees. Height, 10"
mark "made by Kawan"
338. Water jar, cylindrical, Kyoto porcelain (Seitu), chrysanthemums in relief in white, the leaves in blue, and the ground filled in with a black glaze. Height, $6\frac{1}{2}$ "
signed *Saijuro*
339. Sara, Kenzan ware, conventional flower in blue and green on a crackled cream ground. Height, $7\frac{1}{2}$ " x $4\frac{1}{2}$ "
signed *Kenzan*



340. Pair of Hanaiké, tsuru-kubi shape, Ninsei ware. Decoration, storks in silver and coloured enamels on a crackled ground; the necks a brown splashed metallic glaze, decorated with imperial kiku crest in silver and white and red enamel. Height, 17½", ... 18
41. Female figure, in dark brown stoneware. Modelled by *Tsuna Hattori* (female potter). Height, 10", ... signed *Kōren* (assumed potter's name), 19
42. Female figure in brown pottery. Height, 13½". Modelled by *Tsuna Hattori*, signed *Kōren*, 19
43. Sara, Yeiraku ware, of yellow clay; slightly gilt inside; outside, a rich purple glaze, signed "*Yeiraku, made at Kyōto*," —
44. Chawan, Takatori ware, of red coloured clay, with first glaze of light brown; over this is marbled another glaze of grey, ... 18
45. Gourd shape Saké-tokkuri, grey Owari stoneware, the upper portion dark brown glaze; the lower portion modelled to imitate a cover of basket-work. Height, 10½", ... 17
46. Saké cup, Sōma ware of an early date, cream coloured paste. The base is hollow for heating saké (with perforated plum blossom at sides), decoration leaves, in green glaze on the sides; inside a rude design of a horse (the Sōma crest), ... —
47. Two oviform Hanaiké in modern Satsuma; delicately painted with figures and landscapes by *Meizan* (square seal); the ground is covered with minute dots of gold. Height, 4¾", ... 19
48. Kōro, in modern Satsuma, globe shape, surmounted with the hōwō, and supported by a dragon; minutely painted in panels with landscapes and figures, ... signed by *Watanabé*, 19
49. Chawan, Satsuma faïence; decorated with sprays of wisteria and sakura in colours, with clouds in gold, ... 18
50. Cylindrical Hanaiké, Ota porcelain, kiku flowers in purple tint on celadon ground, the base sei-gai-namé (conventional waves) in white enamel, ... mark *Kōzan*, 19
51. Two Hachi, square shape, rounded corners, Nabeshima porcelain (Kakiyemon). Decoration, plum blossom, pomegranate, bamboo, and ran plant in colours and gold. Diameter, 7¼" × 8", ... 18
52. Chawan, Kyōto pottery; maple and cherry in colour and enamel on grey crackle, ... 18
53. Hanaiké, oviform, reddish brown glaze. Height, 6", ... 19
54. Chawan, Satsuma faïence. Decoration, peony flowers and a ball on cream crackle ground on one side, the other covered with scroll decoration and medallions in coloured enamels and gold on red ground, ... 19
55. Round Kōgō in old Kutani porcelain; on the lid Benten (in relief), and the dragon in silver and gold on red ground; inside the lid a Buddhist poem, ... 17
56. Chawan, Toyosuké porcelain (Owari); inside, blue storks under glaze (rim lacquered); outside covered with black lacquer, decorated with emblems of longevity in gold, ... 19
57. Hanaiké, shape of boat, Awata faïence. Decoration, dragons, kirin, and hōwō birds in coloured enamels, ... signed *Matsura of Kyōto*, 18
58. Tray, Seto blue and white porcelain; Chinese landscape. 12" × 10", ... 18
59. Sara, blue and white Nabeshima porcelain; bamboo and waves, ... 18
60. Gourd-shaped bottle, Ota ware; decorated with delicate cloudings of mauve, green, fleur-de-pêche, and russet, made by *Miyagawa Kōzan* (from Captain Brinkley's collection). Height, 8", ... 19

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|------|--|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|----------------------|---------|
| 361. | Corean stoneware cup; from Brinkley collection (Brinkley gives date about 1350), | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | — |
| 362. | Corean cup, in pottery, with white glaze, | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | — |
| 363. | Kōro, double gourd-shape, celadon glaze crackled, surmounted by the figure of a rabbit; from Brinkley collection (he states, "This piece formerly belonged to Matsudaira, feudal chief of Bizen, 1400"), | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | — |
| 364. | Chawan, Satsuma faïence. Decoration, bands of flowers in colours and gold; inside, minute butterflies. Diameter, $4\frac{1}{4}$ ", | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | seal <i>Meizan</i> , | 19 |

POTTERY AND PORCELAIN.

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ōs Kumagawa sei (Kum-)	70	261	Karaku, seal Karaku (Ko)	21	250
aga a of Corea) ...	37	316	Bizen) ...	71	298
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yorzu) ...	46	165	Kenzan (Awata) ...	29	166
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yorzu) ...	10	38	Kinkōzan (Awata) ...	62	95
ha i (Kyōto) ware, marks on	11	172	Kinzan (Kyōto Satsuma) ...	63	108
„ (Kyōto) ...	8	35	Kinzandō sei (Kyōto Sat-)	1	21, 170
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rita) ...	78	243	„ Shōgetsuyen Ogata}	47	304
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„ Shōzō	6	27, 28, 36	Rakuho (Tōkyō)	100	—
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			Take no uchi Chūbei (cloi- sonné on porcelain) ...		

1 彩雲樓	2 	3 九谷	4 久録	5 	6 九谷	7 	8 長貴	9 三川内
10 	11 	12 三川内	13 大明成 化年製	14 太明 年製	15 	16 	17 萬古	18
19 有徳 年司	20 日映山 深川造	21 可樂	22 	23 	24 	25 真葛	26 錦光山	27 乾山
28 	29 可樂	30 	31 	32 	33 	34 永樂	35 	36
37 大日本 幹山製	38 	39 御菩薩	40 南紀	41 三樂	42 	43 木必	44 	45 寶山
46 	47 大日本 六島製	48 清風	49 	50 	51 	52 	53 	54 源忠細
55 清水陶工 松月屋尾形固平	56 大日本 六島製	57 清風	58 	59 	60 	61 	62 	63 源忠細
64 大日本 六島製	65 清風	66 	67 	68 	69 	70 	71 	72 源忠細
73 大日本 六島製	74 清風	75 	76 	77 	78 	79 	80 	81 源忠細
82 大日本 六島製	83 清風	84 	85 	86 	87 	88 	89 	90 源忠細
91 大日本 六島製	92 清風	93 	94 	95 	96 	97 	98 	99 源忠細
100 大日本 六島製	101 清風	102 	103 	104 	105 	106 	107 	108 源忠細



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Yen Narusé sei (Kyōto) Satsuma)}	55	40, 116, 118	Yeiki (Tōkyō)	68	315
Raku ware, marks on	19, 100	—	Yeiraku ware, marks on ...	15	—
Nagoya)	20	255	„	34	196, 226
ra-yama, mark on}	90	—	„	35	{194, 195, 203, 231
ura ware (Nagato) ...}	7	—	Yosabei (Kutani)	67	171
o in (Harima)	83	—	Yoshinobu yegaku (Kyōto) Satsuma)}	65	180
are, mark on	93	—	Yōzan (Kyōto Satsuma) ...	61	321
zumo)	51	233	Yūtokusai Benshi, seal}	19	30
ma (Izumo)	99	—	Benshi (Tōkyō Raku) ...}	96	—
an-in (Chinese period)...	59	98, 99, 128, 348	Zuishi (Kishiu)		
Watanabé Giokushū (Kyōto) Satsuma)}					

ON THE POTTERY OF THE CHA-NO-YU, OR TEA CEREMONY OF JAPAN.

ALTHOUGH modern research has supplied us with abundant material to show that the Japanese in very early times were makers of pottery, it is evident it was not until after the introduction of skilled potters from Corea and China that the craft attained any appreciable degree of merit among them. It is stated by Japanese authorities that Corean potters were introduced into Japan as far back as the third century B.C., but it was in the thirteenth to the sixteenth centuries that the art appears to have received its greatest development, and to have become worthy to be ranked among the finest of its class.

Its rise into the position of a true art-craft is so intimately associated with the remarkable ceremonial known as the *Cha-no-yu*, its most interesting examples being made for the purposes of that ceremony, that it becomes absolutely necessary to know something of its peculiarities and its remarkable influences, before we can appreciate the wares at their full value.

Judging from the character of the rooms especially constructed for *Cha-no-yu*, their furniture, the nature of the gardens surrounding them, and of every object employed in the ceremony itself, we find that the ruling sentiment was one of refined simplicity. The apartment set apart for the function was entirely without ornament, excepting such as was natural to the materials employed in its construction, as the beautiful graining of unvarnished wood, or the curious rugosities of the bark of trees. Plainly woven mats were upon the floor, a single *kakemono* upon the wall, consisting preferably of an example of fine calligraphy, without pictorial ornamentation. The garden was made as little artificial in appearance as possible. There were no flower-beds or neatly trimmed lawns. Nature's ways were the only admissible ones. So far was simplicity carried, that one might excusably exclaim on seeing such a room and garden for the first time, "Here, at least, there is no Art;" but upon further acquaintance with the subject we should be more inclined to wonder if all this studied simplicity were not indeed the very perfection of Art. It is not, of necessity, that which is the most ornamented which is the most artistic. We do not admit that Milan Cathedral is the finest example of Gothic architecture, or that the chapel of Henry VII. at Westminster Abbey is the most admirable portion of that edifice. We look rather to Art as being founded on the perfect expression of requirements: it must be restrained where restraint is most fitting, and exuberant only in such rare cases where exuberance is a virtue.

In the simple operation of drinking tea, pageantry is out of place; in the making of tea-vessels in clay, the sculpture of a Phidias or the painting of a Titian would be misapplied. The humble potter has an art all his own which does not greatly concern itself, as some would have us believe,

with sculpture or painting, but has simply to do with the selection of certain clays, their formation into vessels for domestic use, and such final operations as shall render them entirely suitable and serviceable for the purposes required of them.

There are, I fear, some people who imagine that the finest flower-vase may be made of a form that will not retain flowers in the positions they should be held, if they are to be suitably displayed, a vase which may be so covered with elaborate ornament as to vie with rather than set off the beauty of the flowers themselves. Such ideas, however, were not those of the cultured men who instituted and directed the Tea Ceremony of Japan. The potter, under their patronage and advice, developed the true art of his craft, and produced wares exactly suited to their functions, and of such excellence and varied interest that they must remain, so long as they exist, models for succeeding generations of potters.

Tea-jars (*cha-ire*), tea-bowls (*cha-wan*), water-jars (*mizu-sashi*), were the principal objects in pottery used in the *cha-no-yu*, and are most commonly to be found in collections of old Japanese ceramics. But there were other forms, such as flower-vases (*hana-ike*), incense-boxes (*kogo*), and clove boilers (*choji-buro*) made under the direction of the *Chabozu*, or leaders of the ceremony, which, though less common than the previous ones named, are frequently to be met with. The individualistic treatment which each object received at the hands of the potter was remarkable. This is especially the case with the tea-bowls (*cha-wan*). In a collection of many hundreds there will probably not be two pieces exactly alike. This is all the more remarkable when it is considered that the great majority of them are free from painted decoration, and depend for their individuality upon the quality of clay of which they are made, the nature of the glazes employed, and their shape.

In the examination of the varied kinds of earth used by the Japanese potters, there is much matter worthy of long and close study by those practically interested in the subject. The soft clays of the Raku wares, the hard metallic nature of the Bizen productions, the coarse gravel-like quality of some of the Shigaraki and Kioto clays, the fine and close texture of the Satsuma ones, are all matters of absorbing interest to the potter.

But more fascinating still is the question of glazes. Those who do not know the soft, velvet-like touch and milk-like quality of the Korean glaze as produced by Rokubei and other Kiomidzu and Hagi potters, have still to experience a new sensation. The exquisite coloured glazes of Takatori and of Tamba are unapproached by their many modern European imitations, while the beautiful cream-coloured glazes of Satsuma and Awata with their fish-roe crackle are beyond all probable rivalry. The management of the kilns in the vitrification of glazes, was studied and carried to a degree of perfection never so fully attained in Europe; even such an accidental circumstance as crackling or crazing—a sore defect in ordinary circumstances—became in the hands of the Japanese a quality not only of added interest but of absolute beauty. Every piece which left the hands of the potter had upon it the unmistakable stamp of the artist. It was in itself unique, possessing that individuality which all true art-work must possess. Especially interesting are the productions of Ninsei and Kenzan, under whose care the potter's art in Japan was brought to its greatest perfection. An exhaustive history of the work of either of these artists, were it possible to write it, would assuredly form a complete treatise on the "Whole Art of Pottery." What trials were made, what varied experience was gone through by these men in the search for beauty and perfection in their art, may be imagined by those students who have been privileged

to see and to closely examine such precious objects that remain of the work of their hands. Every separate example which bears the signature of one or the other, and is not an obvious forgery, has a new lesson to teach us : some new material has been tried, some new glaze discovered, or some new method of manipulation in the formation or in the finishing touches has been given, not to be found elsewhere.

Could a collection of 500 genuine examples of the work of these men be formed, I doubt not but that it would be found that no two pieces would quite express the same idea.

Collectors who buy to-day bits of "Old Japan" in the sale-rooms—wares which were manufactured wholesale in the Iwari province for sale to the Dutch traders in Deshima—have, as a rule, no idea how little their purchases represent the great art as it has existed in Japan; while others who affect to despise the rough bits of earthenware that are sometimes to be met with, have no conception how occasionally a gem of great price hides its unobtrusive head among the rubbish. A few years ago in Paris, in one of the shops in the Rue de Rivoli devoted to the sale of pseudo-Oriental wares, the windows were filled with a collection of, for the most part, very common Japanese pottery. In one window the objects were labelled two francs each *à choix*; in another, four francs each. In the majority of cases the prices quite fairly represented the value of the wares; but here and there, among the many hundreds of tawdry or coarse examples, were a few unpretentious-looking pieces that drew my attention. One was a fine old Bizen water-bottle of a beautiful form, and with a superb metallic lustre; another an incense-burner of Akahada ware, with its beautiful ivory-like glaze; a third a choice little piece of Oribé of charming colour. I am quite sure, from the manner of the attendant in the shop, he thought I was a species of lunatic to carefully select these specimens, when much larger ones in red clay, with a coarse gold decoration, were to be had for the same money. He was anxious I should see the remaining stock upstairs, that I might weed out a few more objects in the same style—to do which, indeed, I was nothing loath. The moral of this little incident is, that fine Japanese pottery does not impress the uninitiated. To understand and properly appreciate it, some knowledge of the potter's art is necessary—a knowledge in which the Franco-Turkish gentleman who served me appeared to be remarkably deficient. The most enthusiastic admirer of the Tea Ceremony utensils I ever met with was a practical, working English potter. He was able fully to appreciate the perfection at which the Japanese had arrived in the understanding of their art. I particularly remember his exclamation on looking at one example: "Had I not seen and handled this piece, I would have sworn it was not possible to make it."

In that highly interesting book, *Ambassades des Hollandois vers l'Empereur du Japon*, published at Leyden in 1686, we read: the Japanese "ont une estime particulière pour une certaine eau chaude préparée avec une poudre qu'ils font du *Cha* ou *Thia*, qui est une herbe fameuse parmi eux, et qui est le *Thé* des Chinois. Ceux qui sont un peu à leur aise font provision de cette herbe, qu'ils gardent avec plus de soin qu'un trésor. Les Maîtres ont soin de la préparer eux-mêmes et ne s'en fient pas à leurs valets. Ils regalent leurs amis avec de cette eau, et ils la boivent dans des pots ordinaires, mais qu'ils estiment fort à cause de cet usage, et sur tout quand ils sont fort anciens, et qu'ils viennent de la main de quelque bon ouvrier. Ils ont même des Maîtres jurez pour ces pots, et qui jugent de leur valeur selon leur antiquité ou leur ouvrage, comme aussi selon l'adresse et la réputation de l'ouvrier: Ce qui les fait souvent monter à un fort haut prix; De sorte que le Roy de Sungo acheta un de ces pots quatorze mille ducats;

et à Sacai un Japonnois Chrestien paya pour un autre, qui estoit de trois pièces près de trois mille écus."

It is, of course, comprehensible that the "pots" treasured in the old days, as well as at the present time, by certain Japanese, were only valued for the sake of their antiquity; but, to a close and careful student, it soon becomes evident that there is a distinct artistic merit in many of these old wares, which would well repay the close attention of the craftsman of to-day. No wonder they were kept wrapped up in little silken bags, and carefully packed, box within box; no wonder, when harm befell them, the fragments were carefully pieced together, and their scars rendered honourable by gold lac. Among no people, at any time in the world's history, has the art of the potter-craftsman been so perfectly understood and practised as with the Japanese in the days when the *Cha-no-yu* was one of the most important ceremonials of their country. The influence of the monks upon art in Europe in the Middle Ages was akin to the influence of the *Chabozu* in Japan, and the works of art produced under their direction are alike of incalculable æsthetic value.

This collection includes many priceless examples of *Cha-no-yu* pottery, and is especially rich in tea-jars (*cha-ire*). The casual observer may fail to see and appreciate the true artistic value of these plain and, for the most part, unornamented objects. They are to us, as it were, the vocabulary of an unknown language; for the true art of the potter is almost extinct in the West. If we will take the trouble, however, to learn anew its grammar and its various parts of speech, we shall be delighted with the many undreamt-of beauties that will be unfolded before us.

CHARLES HOLME.

CHA-IRE.—A collection of seventy-five tea-jars (*cha-ire*) in which powdered tea for the ceremony of *Cha-no-yu* is kept, comprising examples of pottery and porcelain of Bizen, Seto, Takatori, Sanda, Banko, Ninsei, Satsuma, and other wares.

KAKEMONO AND MAKIMONO.

THERE is a curious story of an old Chinese painter, Wu Tao-tsz' by name, who flourished in the eighth century of our era, and who may perhaps be regarded as one of the founders of the Chino-Japanese pictorial art. It is told that when, at the summit of his fame, he was commanded by the Emperor Ming Hwang to paint a landscape upon the walls of the Great Hall of Audience in the Palace, he begged that he might work alone and undisturbed. In a few days it was announced that all was ready, and the Emperor, on entering the hall with his retinue, found the artist standing in front of a huge curtain, which concealed his handiwork. As the folds of drapery rolled away, a marvellous and living scene was spread out before the amazed spectators—a vast perspective of glade and forest, hill and valley, with peaceful lakes and winding streams, stretching away to a far horizon, closed in by azure mountain peaks; and in a wild, rocky foreground, in the very front of the picture, stood a grotto, its entrance closed by a gateway. "All this, sire, is as nought," said the painter, "to that which lies concealed from mortal gaze within." Then, at a sign, the gate opened, and he passed through, beckoning his royal master. But in a moment, before the entranced Emperor could move a step, the whole eerie prospect faded away, leaving the blank and solid wall. And Wu Tao-tsz' was never seen again.

This story of the artist vanishing into the work of his own creative genius is suggestive of the mingling of realism and mysticism in the artistic conceptions that once prevailed amongst the most cultured nation of the Far East; and it was perhaps prophetic of the fate of that very art, which, with all its strange and poetic ideality, has disappeared for ever from its birth-place, together with the spirit that gave it birth.

The pictorial art of Japan is the only living phase of an art which, in all its essential aims and methods, was once common to the three great Turanian nations of China, Korea, and Japan. Born and matured in China, passing thence to Korea, and somewhat later to Japan, it has been preserved only by the youngest of the three empires; and by Japan its influence has now been disseminated throughout the world, and its traces will remain long after what we now know as Japanese art has become a thing of the past.

The great majority of us, it is to be feared, have but two conceptions with regard to Chinese painting: that it is an art whose antiquity is to be measured in periods almost of the dimensions

of geological æons ; and that its genius is adequately typified in the familiar decoration of the willow-pattern plate, or of the native tea-chest. Now it would be difficult to find anything farther from the truth than the first assumption, unless it be the second. For an Egyptologist, Chinese painting is almost modern ; and Greece had produced her masterpieces of sculpture long before painters and painting had any historical existence in China. It is not indeed until as late as the second or third century of the Christian Era that the nebulous references to pictorial art in Chinese literature begin to condense into form, and that we find something tangible in the shape of name and sober record of achievement.

When we speak of Chinese art at its zenith, from the 8th to the 13th century, it may be hard for us to grasp the sober truth that it was then the only living pictorial art in the world ; that the pictorial essays of contemporary Europe were almost childish in comparison with the works that the masters of the T'ang, Sung, and Yuēn dynasties of China were creating and dispersing throughout the East ; and that it was the foundation of all the beauty that we are now learning to appreciate in Japanese art. Old Japan owed to China her art, as well as her laws, literature, religion, and science, and has always gratefully acknowledged the lessons she once learned so well, and has since so well out-grown.

It is no less hard to realise that the Chinese artists anticipated ourselves by some hundreds of years in the representation of landscape as the subject of a picture, in the accurate and graceful delineation of animal life and motion, and in perfecting the laws of colour harmony.

It is true that Chinese painting had all the limitations which characterise the Japanese pictures of to-day. The artist evaded with perverse ingenuity the problems of reproducing effects of light and shade, and perspective ; and his ideals, at first vigorously naturalistic, up to a certain point, soon tended to degenerate into calligraphic conventions. Yet it was an art of infinite possibilities, and not unworthy of the greatest and most enlightened nation of the Middle Ages, a title that China could proudly and rightly claim. It was this art that Japan adopted and imitated, in all its strength and in all its weakness, and it is this art in its Japanese clothing that is exemplified in the collection described in these pages.

Of Japanese painting as a whole we may premise a few elementary facts.

1st. As to materials. The pictures of all schools are executed in water-colours upon silk, paper, wood, and various other surfaces, silk being especially valued because of its partial transparency, which permits certain effects to be obtained by painting upon the back of the fabric. The pigments are fairly varied, but deficient in a due range of blues and greens. Gold is used extensively, and silver sparingly. Brushes were of all sizes and shapes, and most commonly made of deer hair.

2nd. As to applications. Paintings appear chiefly in the form of hanging pictures (*kake-monono*), in long rolls (*makimono*), or as decorations on screens, sliding panels, and fans. Pictures are multiplied by wood-engraving in black and white or colours, and more recently by copper-

plate engraving or lithographs, or by stencilling, a process in which Japan has attained remarkable excellence.

3rd. The art is distinguished by certain conventions, the most remarkable of which are the absence of shadows; the suppression of reflections, unless the motive imperatively demand their introduction; and the use of "parallel" perspective. Almost every natural object has its pictorial symbol. The sun is represented as a vermilion disc, the moon as a circle or crescent set in a halo of darkness, and in like manner a man, a horse, a tiger, a tree, or a rock is drawn in conformity with a set artificial type, which frees the artist from the necessity of referring to nature. On the other hand, he may depict the form of a bird, a flower, or a fish with a truth of observation that only makes his inconsistencies in other directions the more astounding.



*Specimen of Calligraphy
reduced to one-fifteenth
of the actual size.*

4th. It excels in beauty of line and in harmony of colouring. The perfection of line is undoubtedly due to the calligraphic training afforded to hand and eye by the habit of writing the complex and finely proportioned characters that form the Chinese script. Painting is regarded both in China and Japan as a branch of writing, and a line of characters by a famous calligrapher ranks at least as high in the estimation of a native collector as a pictorial masterpiece by Muh-ki or Sesshui.

The pictorial art of old Japan is the basis of all we prize in the decoration of lacquer, metal, ceramics, and many of the other objects of Japanese industrial art that have within recent years filled Europe with astonishment and admiration.

The early history of the art is obscure. So far as we can learn, the first painters in Japan were Chinese immigrants, one of whom is referred to in the ancient records as having settled in Japan in the fifth century A.D. as a limner of the Imperial banners, and as having left descendants, who were known as artists in the service of the Court through many generations. With few and apparently unimportant exceptions, the remaining painters, down to the ninth century, were Koreans, and their efforts were directed mainly to Buddhist subjects. There is no doubt, however, that the art was gaining strength and popularity during this initial period, but the first great painter of native birth was a court noble named Kanaoka, who lived near the close of the ninth century—a thousand years ago.

Kanaoka's fame rests partly upon tradition and partly upon a few existing works attributed to his brush. Tradition speaks of him as a painter of landscape, figures, and animals, and he is said to have drawn his inspiration from the works of Wu Tao-tsz', the celebrated Chinese master of the eighth century, the subject of the legend related at the beginning of the paper; but the only examples preserved to us are representations of Buddhist divinities, which, although of a somewhat conventional type, display great beauty of line and colour, and some enthusiasts go so far

as to characterise them as stupendous efforts of genius. Fiction, too, as well as criticism, has done something to gild the memory of Kanaoka, for the story of Kanaoka's pictured horse that left its frame to ravage the surrounding fields, is known to every child in Japan. There is, of course, nothing very novel in myths of this order as applied to painting, but the narration has a special interest in showing that the ideal at the time was naturalistic rather than calligraphic.

It would be interesting to draw a picture of the state of Japan at the centre of government ten centuries ago, under the peaceful sway of a Mikado, and of a court absorbed in the culture of letters, painting, music, natural science, and religion; but it must be sufficient here to say that all things were eminently favourable for the development of the arts of refinement and the gentler intellectual faculties. The reign in which Kanaoka flourished was the centre of a period of about five hundred years that gave birth to the greatest Japanese masterpieces of painting, of sculpture in wood and metal, of architecture, and of poetry and romance. Buddhism, an almost incomparable medium of civilisation, was then all-powerful; printing had already been employed a century before the time of Kanaoka; and calligraphy had assumed an importance far beyond the most ambitious dreams of the European professor of penmanship.

At this time pictorial art in Japan comprised three principal styles—that of the Northern Chinese school, that of the Buddhist pictures, and that of the Native school, the last being a comparatively original manner, adapted to the delineation of Japanese scenery and history. These constituted the main subdivisions of Japanese painting down to the beginning of the seventeenth century, and to complete the list we have only to add the modern development of a popular school in the seventeenth century, and a naturalistic school in the eighteenth century. The style of the Southern Chinese school need only be mentioned, as it was almost entirely confined to amateurs of the literary class, and consisted rather in feats of calligraphic dexterity than in any attempt to interpret the forms of nature.

The **BUDDHIST STYLE**, perhaps the most ancient and complex in its origin, was brought into Japan with the religion, in the sixth century, and was reserved for paintings to adorn the temple shrines. It is met with under two aspects—one formal and decorative, the other calligraphic.

The pictures of the formal manner were elaborate works, resplendent in gold and bright pigments, and bearing strong traces, both in design and colouring, of an Indian inspiration, with, perhaps, a slight infusion of a Greek element. The same Indo-Greek influence is apparent in some of the early sculptures, and it seems probable that the Indian Buddhist art, modified by that of the invading Greeks under Alexander the Great, had found its way into China with the Buddhist religion, in the second century A.D., and gave the first impulse to the pictorial and Egyptian art of the Middle Kingdom; and that the calligraphic training already acquired by the Chinese in the formation of their ideographic signs led to the modified form of pictorial art which appears in the works of the Northern School, and which passed, together with Buddhism, from China to Korea, and from both countries to Japan. In other words, the Buddhist art practised in Japan by Kanaoka and his successors was probably based upon a combination of Greek, Indian, and Chinese elements.

The calligraphic form of Buddhist painting is a product of the admixture of the formal style with the free-handed Chinese art; and it is often hard to decide whether a Buddhist

altar-piece is to be spoken of as an example of the Buddhist style, or only as one of pure Chinese art applied to a Buddhist subject. The greatest masters of this section of religious painting were certain of the followers of Kanaoka, and the artist monk Meichō or Chō Densu, who died in 1427, at the age of seventy-six.

The CHINESE STYLE, which was doubtless followed very closely by Kanaoka in his secular works, suffered from the rivalry of the Yamato or native style, favoured in the Court from the eleventh to the fifteenth century; but at the latter date a vigorous renaissance of the parent art took place, under the leadership of three men—Sesshiu (1419–1506), Shiubun, and Kano Masanobu (1424–1521); and the works of the Chinese masters of the T'ang, Sung, and Yuēn dynasties were thenceforth adopted as standards of style and excellence that could only be imitated, and that with modest deference. These three painters are regarded as the founders of three separate Japanese branches of the parent school, but the works of all were purely Chinese in everything that was essential in manner and subject. They imitated as closely as possible the graphic touch of Muh-ki', Ma-yuen, and some other famous painters of the Middle Kingdom, and their motives were for the most part fancy portraits of Chinese mythical or historical personages, illustrations of Chinese history and legend, and imaginary landscapes compiled from impressions derived from the study of Chinese masterpieces; their pictures of animal life were more often taken from Chinese paintings than from nature, and even motives truly Japanese were viewed unconsciously through Chinese spectacles. In all their works the calligraphic ideal of draughtsmanship was paramount, the subtle grace of a practised stroke of the brush was valued far more highly than the faithful portrayal of the characters of the thing represented, and the study of nature was crushed by the tyranny of a host of useless conventions. Their art was not that of the modern impressionists, for they wilfully depicted things as they are not, and as far less beautiful than they are. Fortunately there were many rays of genius that pierced through the shimmering haze of tradition-worship. The greater artists were masters of line and colour, and the vigour and harmony of their productions and the strength of their composition gave their works a value that almost silences the just criticism of their defects. Their influence, moreover, has been a wide and lasting one, and to this day the larger number of the myriad decorative designs on metal, in lacquer, and on pottery that reach the Western world are copies or adaptations of the works of leaders of the ancient schools.

In colouring there was every variety. Water-colours alone were used, and, according to the subject of the picture, might be employed in any degree of strength, from the faintest washes to heavy masses of strong pigment heightened with gold and silver; but whatever the scheme, the effect was always pleasing, and often brilliantly decorative. Many of the most famous works, however, were in simple black and white.

The NATIVE or YAMATO STYLE is said to have been founded by a Court noble named Motomitsu, in the eleventh century; but from references in the literature of the period it is probable that it had existed long before. This, too, was really a phase of Chinese art, but it could claim certain distinctive characteristics of subject and technique. In the selection of motives the Yamato artists chose by preference those of native origin, such as famous Japanese poems, romances, and history, instead of Chinese history or legend; and usually worked with fine brushes, often employing vivid pigments in which vermilion, ultramarine, and verdigris, heightened with gold, played a prominent part. Unfortunately the drawing was even more replete



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The Chinese style which was doubtless followed very closely by Kanaoka in his secular works, differed from the style of the Yamato or native style, favoured in the Court from the seventh to the thirteenth century; but at the latter date a vigorous renaissance of the parent art took place under the leadership of three men—Sesshū (1419-1506), Shūbun, and Kano Masanobu (1411-1491); and the works of the Chinese masters of the Tang, Sung, and Yuan dynasties were therewith raised to standards of style and excellence that could only be imitated, not that with modern definiteness. These three painters are regarded as the founders of three separate Japanese schools, or the parent school, but the works of all were purely Chinese in everything that was regarded as manner and subject. They imitated as closely as possible the greatest masters of the Sung, Ma-yuen, and some other famous painters of the Middle Kingdom, and their motifs were the most part fancy portraits of Chinese mythical or historical persons, scenes from Chinese history and legend, and imaginary landscapes compiled from impressions of the most carefully studied of Chinese masterpieces; their pictures of animals were more numerous than of plants, and paintings than from nature, and even motives truly Japanese were viewed through the prism of their specialities. In all their works the calligraphic character of draughtsmanship was the chief thing, the subtle grace of a practised stroke of the brush was the chief merit, and the chief aim was the faithful portrayal of the characters of the thing represented, and the avoidance of the conventionalism and tyranny of a host of useless conventions. Their art was not without faults, but they wilfully depicted things as they are not, and their less successful efforts were not without merit; and yet there were many rays of genius that pierced through the darkness of their conventionalism. The greater artists were masters of line and colour and composition, and their productions and the strength of their composition and their influence on the art of the country were the just criticism of their defects. Their influence, however, was not confined to the thirteenth century, and to this day the larger number of the most decorative and beautiful pictures of Japan, and of pottery that reach the Western world are copies or adaptations of the works of masters of the thirteenth century.

During the thirteenth century water-colours alone were used, and, according to the subject of the picture, might be employed in any degree of strength, from the faintest washes to the repetition of strong pigment, or patterned with gold and silver; but whatever the scheme, the pictures were always pleasing, and often brilliantly decorative. Many of the most famous works, however, were in simple black and white.

The NATIVE or YAMATO style is said to have been founded by a Court noble named Tawaraya, in the eleventh century, but from references in the literature of the period it is probable that it had existed long before. This, too, was really a phase of Chinese art, but it could not have certain distinctive characteristics of subject and technique. In the selection of motives the Yamato artists chose by preference those of native origin, such as famous Japanese poets, warriors, and history, instead of Chinese history or legend; and usually started with the model often employing vivid pigments in which vermilion, ultramarine, and verdigris, and gold with gold, played a prominent part. Unfortunately the drawing was even more repulsive

甘橘光輝露明



with damaging mannerisms than that of the Chinese style; faces were often little more than inane caricatures; trees, water, and clouds were severely conventional in their renderings; and to surmount the difficulties imposed by the Chinese parallel perspective the artist adopted the curious expedient of removing the roofs of the houses when he wished to show the interior of a room. Happily, however, the greatest masters devoted much time to Buddhist pictures, and to sketches in the free-handed Chinese style, and occasionally drifted into a realism worthy of the Naturalistic school of a later period. The traditions of the style were preserved down to the present time by painters of the Tosa line, the greatest of whom were Mitsunobu (1445-1542), Mitsushigé (d. about 1560), and Mitsuoki (d. 1691).

To these three styles may be added a subsidiary phase, that of the Toba pictures.

The TOBA-YÉ STYLE is a form of caricature that bears some resemblance to the pictures illustrating the nonsense verses of Edward Lear. Its first exponent was a Buddhist abbot of the 12th century named Kakuyu, who presided over a temple called Toba no In (whence the name *Toba-yé*, or Toba pictures). The motives were comic, and, despite the priestly origin of the style, were generally more or less Rabelaisian in type. The figures to be *en règle* must be distorted by enlarging the head, minimising or altogether suppressing the nose, widening the mouth, and elongating the limbs. As there could be little or no pretence of academic skill in draughtsmanship, the Toba picture was within the compass of any scribbler, and often derived its only justification from the sense of humorous absurdity in which its perpetrator was able to indulge. It was, however, seldom if ever employed for political attack, or to ridicule the higher institutions, because in old Japan punishment followed very closely upon the heels of offence when the susceptibilities of the privileged classes were wounded.

With the seventeenth century arose two new schools, those of Kōrin and Matahei. The KŌRIN STYLE was a late offshoot of the Yamato-Tosa school in the seventeenth century, and its works in their more common form were stamped by a bold flowing line and vigorous composition, and usually by a supreme contempt for naturalistic rules, but its chief masters could be splendidly realistic on occasion. Its founder was a lacquer painter named Kōrin, whose brother and pupil, Kenzan, was almost equally noted as a ceramic artist. The most able follower of the school was Hōitsu (1761-1828), who fell little short of the master in genius.

The POPULAR STYLE, or Ukiyo-yé (pictures of the passing world), is that which is best known to Europe. It was founded in the middle of the seventeenth century by a member of the Yamato-Tosa school named Iwasa Matahei, and carried on by able pupils of this academy, and of the Kano branch of the Chinese school, until it fell into the hands of the purely artisan class.

It must be explained here that until this time the painters were nearly all either courtiers of the Mikado, Buddhist priests, or knightly retainers of a Shogun or territorial noble, hence they were men of caste and education, and by their position were exempt from the necessity for that struggle for existence which the poor and friendless artist is fain to face. They had none to

please save their lords and themselves, and were for the most part content to follow the beaten classical track ; yet the new movement appears to have started from their ranks, for the founder of the Popular school, and the best of the early book illustrators, had received their education in the Kano and Tosa academies. But the later men belonged to the class of highly skilled artisans, and laboured for a bare living wage, and for a fame that came too late to profit them.

The early Popular school was peculiar only in its selection of subjects drawn from the daily life of the people. A little later, at the beginning of the last century, it took a new and momentous departure in two directions : one set of artists, educated in the established schools, led the way in the decoration of books with woodcut illustrations, and another group, pure artisan draughtsmen, established a pictorial record of the popular drama, usually in the shape of broadsheets printed in colours. The history of Japanese xylography is dealt with elsewhere, but it may be said here that the Japanese anticipated Europe in pictorial wood-engraving by at least a century, and in the art of colour printing, as in stencilling, have made for themselves a place apart from the rest of the world.

The new Popular artists of the artisan class were delivered from the fetters of academical education, and consequently took a broader, if less cultured, view of their task. They annexed every style of painting and every subject motive with little prejudice of any kind, and under the theatrical artists and their allies even the heresy of linear perspective was allowed to slip in when it was found to offer any special advantages. They set their faces, however, quite consistently against any introduction of the laws of light and shade, and in most other respects adhered strictly to the conventions of the schools ; but they did a healthy and vigorous work, that has rendered more real service to Japan than all the long centuries of classicism that preceded and guided it.

To this school are attached the names of Hishigawa Moronobu, the Toriis, the Katsugawas, the Utagawas, Hokusai, Utamaro, Yeishi, and a score of others, now very dear in more senses than one to the European collector of prints.

Lastly, we come to the NATURALISTIC SCHOOL, which shares with the Popular school the chief attention of the Western admirers of Japanese art. Many of the painters of the orthodox academies were occasionally naturalistic, especially in their drawings of the falcon and quail, which were often executed as actual portraits for sporting nobles of early times ; but the foundation of a school bold enough to adopt naturalism as a leading principle was deferred till the third quarter of the last century, when Maruyama Ōkio, a painter originally trained according to the tenets of the Chinese school, set the new and momentous example of drawing objects as he saw them. It is noteworthy that Ōkio and his followers were men of the people, like the artists of the Popular school, and did not belong to the privileged military caste.

The new principle was carried out conscientiously up to a certain point. Ōkio, for example drew with matchless fidelity the forms of birds and fishes ; his pupil, Sosen, was equally truthful in his representation of monkeys and various other animals ; and many of their followers went as far as they, but none had the courage to cast aside all the impedimenta with which their early teaching had encumbered them. They still evaded, as far as possible, the rendering of light and shade, their perspective was Chinese, and the moonlight in their landscapes differed

天胡土布作

建家



please saw their tools and then works, and were for the most part content to follow the beaten classical track: yet the new movement appears to have started from their ranks, for the founder of the Popular school, and the best of the early book illustrators, had received their education in the Kano and Tosa academies. But the later men belonged to the class of highly skilled artisans, and laboured for a bare living wage, and for a fame that came too late to profit them.

The early Popular school was peculiar only in its selection of subjects drawn from the daily life of the people. A little later, at the beginning of the last century, it took a new and momentous departure in two directions: one set of artists, educated in the established schools, led the way in the decoration of books with woodcut illustrations, and another group, pure artisan draughtsmen, established a pictorial record of the popular drama, usually in the shape of broadsheets printed in colours. The history of Japanese xylography is dealt with elsewhere, but it may be said here that the Japanese anticipated Europe in pictorial wood engraving by at least a century, and in the art of colour printing, as in stencilling, have won for themselves a place apart from the rest of the world.

The new Popular artists of the artisan class were delivered from the fetters of academical education, and consequently took a broader, if less cultured, view of their task. They attacked every style of painting and every subject-motive with little prejudice of any kind, and under the practical artists' hand their ideas even the heresy of linear perspective was allowed to slip, so when it was found to offer any special advantages. They set their faces, however, quite consistently against any introduction of the laws of light and shade, and in most other respects adhered strictly to the conventions of the schools; but they did a healthy and vigorous work, that has rendered more real service to Japan than all the long centuries of classicalism that preceded and followed it.

To this school are allotted the names of Hishigawa Moronobu, the Toriis, the Katsus, and the great names of the Edo school, Yenshi, and a score of others, now very dear in more conservative circles for their collection of prints.

Next we come to the new artistic school, which shares with the Popular school the chief attention of the western students of Japanese art. Many of the painters of the orthodox academies were occasionally attracted especially in their drawings of the falcon and rock, which were often executed as a good poem for sporting nobles of early times, but the foundation of a school bold enough to adopt naturalism as a leading principle was delayed till the third quarter of the last century, when Ma'yama Ōkio, a painter originally trained according to the tenets of the Chinese school, set the new and momentous example of treating objects as he saw them. It is noteworthy that Ōkio and his followers were men of the people, like the artists of the Popular school, and did not belong to the privileged ruling class.

The new principle was carried out conscientiously up to a certain point. Ōkio, for example, drew with matchless fidelity the forms of birds and fishes; his pupil, Sosen, was equally successful in his representation of monkeys and various other animals; and many of their followers were equally faithful, but none had the courage to cast aside all the impedimenta with which the conventionalism had encumbered them. They still evaded, as far as possible, the rendering of light and shade, their perspective was Chinese, and the moonlight in their landscapes differed

天明壬寅仲秋寫

應舉



from daylight only in the implantation of a moon circle in the sky. Even their drawings of the human figure, of horses, of dogs, and in fact almost everything except birds, fishes, and monkeys, were reduced to calligraphic impressions ; but in the exceptions named, their work was in advance of that of any European artist in vitality, truthfulness, and grace of line.

It goes without saying that contact with Europe has induced a certain number of Japanese draughtsmen, mostly those of an inferior grade of ability, to imitate the foreign methods. The Popular artists, especially those who drew for the stage, adhered for the most part to the traditional methods, but effects of perspective were attempted by several of their number, so far as their lack of science would permit. Recently more serious efforts have been made, but so far the "New School," which is to embrace all the higher resources of European painting, has yet to be founded, and there are many lovers of Japanese art who devoutly hope it may never come.

We have seen that Japanese pictorial art is ancient if judged by the European standard, but young when compared with that of Egypt or even Greece, and that it is now the only living branch of the great Turanian art that dawned in China some seventeen centuries ago.

Its three great periods have been the ninth century, that of the naturalisation of Chinese and Chino-Buddhist art ; the twelfth century, that of the establishment of the native or Yamato school ; the fifteenth century, that of the Chinese renaissance under Sesshiu, Shiubun, and Kano Masanobu ; the seventeenth century, signalised by the rise of the Popular school and pictorial engraving ; and the eighteenth century, which gave birth to the Naturalistic school under Ōkio, and saw the full expansion of the Popular school. The twentieth century will dawn upon its transformation for better or for worse with a new art.

Japanese painting, as a whole, is distinguished by unequalled power of line, by unerring sense of harmony in colour, and by an instinctive grasp of effect in composition. The artist could show fertility of invention when he decided to quit his wearisome repetitions of worn-out Chinese themes, and accuracy of observation when he was blinded by traditional conventions. His work was only by exception naturalistic, but then it was magnificently so. The main peculiarities of his art lay—firstly, in its calligraphic ideal, for it was regarded as a branch of writing ; secondly, in the disregard of the laws of light and shade, reflection, and perspective ; and, thirdly, in the adoption of a crowd of conventions to replace the direct interpretation of nature which his canons forbade. There is perhaps no more remarkable example of the persistence of convention in art than that offered by the Chinese and Japanese painters ; and there are few instances in which conventions, wrong in principle, and often obstructive to all higher effort, have been made so admirably subservient to the principles of decoration.

As a phase of pictorial art, however, it is destined to pass away. The cumbrous and exhausting Chinese system of ideographic writing, which still saps the energy of almost every youthful candidate for public life or social recognition, is inconsistent with the broader educational development that the new generation rightly demands; but preposterous though the system is, it is the very foundation of the rare dexterity of brush that stamps the work of the Turanian artist, and with the adoption of any feasible substitute the calligraphic training is gone. Then, again, the new-born scientific intelligence of the people will reject the inconsistencies of the old art conventions; and the picture, painted to interpret honestly the actual impressions of the artist, will have assumed a new character.

We hear dismal apprehensions that the art of the Japanese may lose its "national" character, but Japanese art has never been national in the mannerisms it is about to cast aside, for all these were borrowed from China: moreover, the great principles of art, like those of science, are universal. The resources and traditions of the whole world should be open to all alike, that every nation may take the place in the world of art that the unfettered genius of its children can achieve.

WILLIAM ANDERSON.

KAKEMONO AND MAKIMONO.

				Century
1.	On paper in monochrome.	Hérons, ... ..	... by <i>Shingei</i> (Gei-ami), seal <i>Gakusō</i> ,	15
2.	On paper in monochrome.	Egg plant, ... ..	... by <i>So-ami</i> , seal <i>Shinshō</i> ,	15
3.	On paper in monochrome.	Dragon and flood, ... ..	... seal <i>Kangaku</i> (So-ami),	15
4.	On silk in colours.	Flower vases and flowers, ... ..	... by <i>Chin Nampin</i> ,	19
5.	On paper in colours.	Fuyō flower and sparrow,	attributed to <i>Oguri Sōtan</i> , died 1464,	—
6.	On silk in colours.	Mandarin duck in snow,	signed and seals <i>Jakuchū</i> (Itō), 1716-1800,	—
7.	On silk in monochrome.	Shoal of carp,		
		painted by <i>Jakuchū</i> , signed <i>Beito-ō</i> , aged 81, seal <i>Jakuchū Koji</i> , died 1800,		—
8.	On paper in monochrome, touched with gold.	Storm dragon,		
		signed <i>Zaimai</i> , seals <i>Zaimai</i> and <i>Shitoku</i> (1778-1844),		—
9.	On paper in colours.	Cats, butterflies, and flowers,	signed <i>Hara Zaimai</i> , and seals,	18
10.	On paper in monochrome.	Crow and heron perched on an anchor,		
		signed <i>Yahantei Buson</i> (Yosa) and seals (1716-1783),		—
11.	Pair, on silk in colours.	Birds and flowers,	signed <i>Sō Shiseki</i> , and seals (died 1774),	—
12.	On silk in monochrome.	Flight of wild geese,	signed and seal <i>Bunchō</i> (Tani), 1764-1841,	—
13.	On silk in monochrome.	Heron,	signed and seal <i>Bunchō</i> at the age of 77 years,	19
14.	Pair, on silk in monochrome.	Bamboo snowladen, and storm effect,		
		signed <i>Bunchō</i> (Tani), seal "old man of 76,"		19
15.	On silk in colours.	Chinese landscape, a horseman crossing a bridge,		
		painted by <i>Tani Bunchō</i> , signed and seal (dated 1809),		—
16.	Pair, on silk in monochrome.	Pheasant on plum tree ; pigeon on willow,		
		signed <i>Bunchō</i> , and seal (1837),		—
17.	On silk in colours.	Sparrows and bamboo,		
		signed <i>Chinzan</i> (Tsubaki) at his studio, <i>Takkwadō</i> , and seals (1848),		—
18.	On silk in colours.	Chrysanthemums growing near a rock (with poem on kiku flower),		
		signed <i>Chinzan</i> at <i>Takkwadō</i> , and seals (dated 1845),		—
19.	On silk in colours.	Carp in water,	signed <i>Chinzan</i> at <i>Takkwadō</i> , and seals (1837),	—
20.	On silk in colours.	Peonies and pine trees,	signed <i>Chinzan</i> , and seals (dated 1848),	—
21.	On silk in colours.	Two herons on willow tree,	signed <i>Chinzan</i> , and seal (1803-1856),	—
22.	On silk in colours.	Lotus and crab,	signed <i>Chinzan</i> and seals,	19
23.	On silk in colours.	Flowers and cock,	signed <i>Chinzan</i> and seal,	19
24.	On silk in colours.	Banana, a red-leaved plant, and bamboo,		
		signed and seal <i>Bai-itsu</i> (Yamamoto), 1790-1857,		—
25.	On silk in colours.	Flowers arranged in a basket,	signed <i>Nansai</i> , and seals,	19

29. On silk in colours. Ducks, kingfishers, and flowers,
signed *Kwankoku Sanjin*, after the manner of painting of *Ōkian*, and seals, 19
30. On paper in monochrome. Heron, painted by *Sesshū*, seal *Tōyō* (1420-1506), —
31. On paper in monochrome. Landscape, ... signed *Sesshū*, seal *Tōyō*, guaranteed by *Tanyū*, 15
32. On paper in colours. Landscape,
painted by *Kei-shoki*, seal *Shōkei*, guaranteed by *Seisen Hōgen* (died 1349), —
33. On paper in monochrome. Peonies and butterflies, 16
34. } Pair on paper. Fukurokuju and Yebisu in monochrome,
35. } seal *Yamada-uji* (family name) *Dō-an* (died 1573), —
36. On paper in monochrome. Crabs and lotus, seal *Shūgen*, 16
37. On silk in colours. Quails and kiku flowers,
signed *Sumiyoshi Hōkiō Jokei*, and seals, (1599-1670), —
38. On silk in colours. Quail and wild rose,
signed *Tosa, Sakon-no-Shōgen, Mitsuoki*, seal *Fujiwara* (1617-1691), —
39. On silk in colours. Shells,
signed *Tosa, Sakon-no-Shōgen, Mitsuoki*, seal *Mitsuoki-no-in* (seal of Mitsuoki), 17
40. On silk in colours. Convolvulus,
signed *Tosa, Sakon-no-Shōgen, Mitsuoki*, seal *Mitsuoki-no-in*, 17
41. On silk in colours. Quails, with a poem inscribed, seal *Fujiwara Mitsuoki*, 17
42. On silk in colours. Heron in stream,
painted by *Tosa Mitsusada*, signed *Yedokoro Azukari* (keeper of the Imperial collection of pictures), *Shō-goi-no-gé* (rank), *Tosa-no-Kami* (complimentary title), *Fujiwara Mitsusada*, seal, 18
43. On silk in colours. Quail and rice, signed *Tosa, Sakonye-no-Shōgen, Mitsuoki*
(son of Mitsuoki), and inscribed with a poem) 1652-1716), —
44. On silk in colours. Quail and millet,
by *Mitsutaka*, inscribed *Shō-rokui-no-gé, Tosa, Sakonye-no-Shōgen, Fujiwara Mitsutaka*, and seal, 1675-1710, —
45. On silk in colours. Cock and hen on roof of house,
signed *Watanabé Hiroteru*, and seal, dated 1825, —
46. On paper in monochrome. Chinese landscape,
attributed to *Kano Masanobu* by *Bunshu-ō*, 1454-1490, —
47. On paper in monochrome. Landscape, seal *Motonobu*, guaranteed by *Seisen-in*, 1476-1559, —
48. On paper in monochrome. Peonies and two birds, seal *Motonobu*, 16
49. On paper in monochrome. Shōriken (Chinese sage), ... by *Kano Motonobu*, seal *Motonobu*, 16
50. On paper in colours (poem inscribed). Hotei, seal *Motonobu*, 16
51. } Set of three. On paper in monochrome. Birds and flowers (51, 52). Fukurokuju and deer
52. } with children (53), seal *Motonobu*, guaranteed by *Kano Masunobu*, 16
53. }
54. On paper in colours. Tekkai with a frog,
seal *Motonobu*, guaranteed by *Okura Kōsai* (Hokio), 16
55. On paper in colours. Flowers and birds,
by *Shōyei* (Kano Naonobu), seal *Naonobu*, guaranteed by
Kano Yasunobu, Tsunenobu, and Tanyū, 1519-1592, —



22. On silk in colours. Ducks, Kingfishers, and flowers
signed *Kuankoku Sanyū*, after the manner of painting of Ōkida, and seals. 15
29. On paper in monochrome. Heron, ... painted by *Sesshū*, seal *Tōyō* (1420-1500), ... 15
31. On paper in monochrome. Landscape, ... signed *Sesshū*, seal *Tōyō*, guaranteed by *Tanyū*, 15
32. On paper in colours. Landscape
... painted by *Kai shōki*, seal *Shōkei*, guaranteed by *Seisen Hōgen* (died 1349), ... 15
33. On paper in monochrome. Peonies and butterflies, ... 16
34. } Pair on paper. Fukurokuju and Yebisu in monochrome,
35. } seal *Yamada-ujī* (family name) *Dō-an* (died 1578), ... 16
36. On paper in monochrome. Crabs and lotus, ... seal *Shōgen*, 16
37. On silk in colours. Quails and kiku flowers,
signed *Sanyoshi Hōkiō Jokei*, and seals, (1590-1670), ... 16
38. On silk in colours. Quail and wild rose,
signed *Tosa, Sakon-no-Shōgen, Mitsuoki*, seal *Fujiwara* (1677-1691), ... 16
39. On silk in colours. Shells,
signed *Tosa, Sakon-no-Shōgen, Mitsuoki*, seal *Mitsuki-no-in* (seal of Mitsuoki), 17
40. On silk in colours. Convolvulus,
signed *Tosa, Sakon-no-Shōgen, Mitsuoki*, seal *Mitsuki-no-in*, 17
41. On silk in colours. Quails, with a poem inscribed, ... seal *Fujiwara Mitsuoki*, 17
42. On silk in colours. Heron in stream,
... signed by *Tosa Mitsusada*, signed *Tōshō Shōkari* (keeper of the Imperial collection of
... *Shō-gei-no-ge* (rank), *Tōshō Kōnū* (complimentary title), *Fujiwara Mitsusada*, seal, 18
43. On silk in colours. Quail and rice,
signed *Tosa, Sakon-no-Shōgen, Mitsuoki*
(son of Mitsuoki), and inscribed with a poem) 1672-1710, ... 18
44. On silk in colours. Quail and millet,
by *Mitsutaka*, inscribed *Shō-ekui-no-ge, Tosa, Sakon-no-Shōgen*,
Fujiwara Mitsutaka, and seal, 1670-1710, ... 18
45. On silk in colours. Cock and hen on roof of house
signed *Atanabé Hiroeru*, and seal, died 1625. ... 18
46. On paper in monochrome. Chinese landscape,
attributed to *Kino Masanobu* by *Banshū-ō* 1454-1490 ... 18
47. On paper in monochrome. Landscape, seal *Motonobu*, guaranteed by *Seisen-in*, 1470-1499 ... 18
48. On paper in monochrome. Peonies and two birds ... seal *Motonobu*, 18
49. On paper in monochrome. Shōriken (Chinese sage), ... by *Kano Motonobu*, seal *Motonobu*, 19
50. On paper in colours (poem inscribed). Hotei, ... seal *Motonobu*, 19
51. Set of three. On paper in monochrome. Birds and flowers (51, 52). Fukurokuju and deer
52. } with children (53), ... seal *Motonobu*, guaranteed by *Kano Mō-an*, 19
53. On paper in colours. Tekkai with a frog,
seal *Motonobu* guaranteed by *Chōrō Kōsai* (1600-1670), 19
54. On paper in colours. Flowers and birds,
by *Shōkei* (Kano Naonobu), seal *Naonobu*, guaranteed by
Kano Yasunobu, *Tsunobu*, and *Tanyū*, 1570-1600, 19





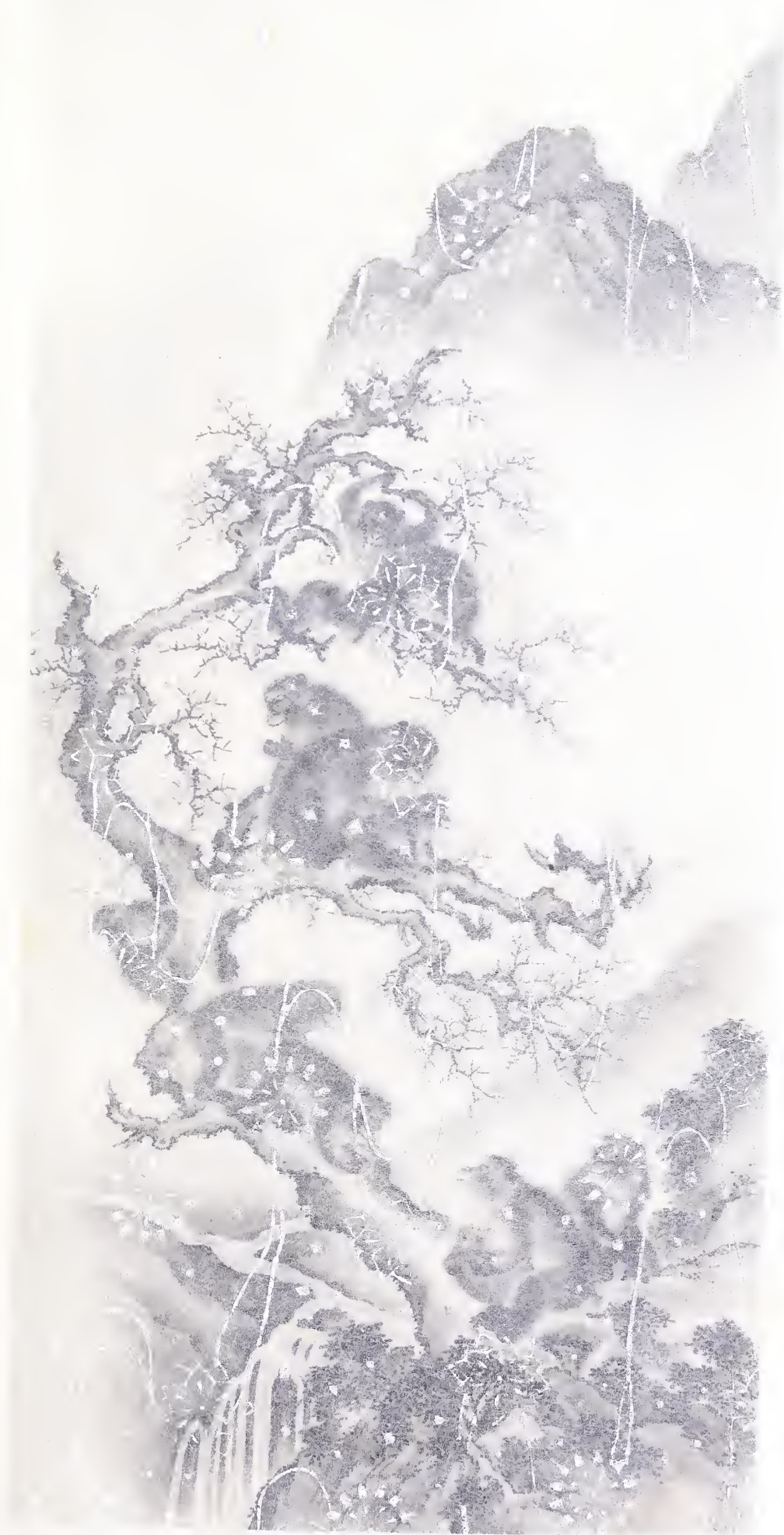
KAK. 41



KAK. 42

56. On paper in monochrome. Tōba, ... seal *Kōi* (Kano Sadanobu), died 1636, —
57. On silk in colours. Flowers and kingfisher,
signed *Jitekisai* (Naonobu), seal *Fujiwara*, 1607–1650, —
58. On silk in colours. Kwan-on on a petal of lotus flower,
signed *Tanyū Hōgen* (Kano Morinobu), seal, 1602–1674, —
59. On silk in colours and gold. Figure of Kwan-on on lotus flower, by *Tanyūsai*, seal *Tanyū*, 17
60. } Pair, on paper in monochrome. Birds,
61. } painted by *Tan-yū*, signed *Tanyūsai*, seals *Morinobu* and *Tan-yū*, 17
62. On paper in monochrome. Bird on tree, and palms laden with snow,
painted by *Tanyūsai*, seal *Morinobu*, guaranteed by *Kano Seisen-in*, March 2, 1843, 17
63. } Set of three on paper in monochrome. Daruma (64). Bird and bamboo (63). Bird and
64. } bamboo (65), signed *Tanyūsai*, and seal *Morinobu*, guaranteed by *Tanshin*, 17
65. }
66. On paper in colours. Spray of biwa fruit (loquat), ... seal *Morinobu*, 17
67. On silk in monochrome. Monkeys on tree,
signed *Tanyūsai*, seal *Hōgen Tanyū*, guaranteed by *Kano Isen-in*, 17
68. } Pair, on silk in colours. Lady playing koto, by *Tanyū*, with Ono-no-Komachi's poem inscribed
69. } by the Imperial Prince, *Giōjō* (68). Priest, who has dismounted from a horse, gathering
a flower, by *Tanyū*, with Sōjō Henjō's poem inscribed by the Imperial Prince, *Dōkwō* (69),
signed *Tanyū Hōin*, and seal *Hōin Seimei*, guaranteed by *Okura Kōsai* (Hokio), 17
70. On paper in monochrome. Spoon-bill crane, ... signed *Tanyūsai*, seal *Morinobu*, 17
71. } Set of three. On silk in colours. Landscapes, by *Tanyū*, with poems inscribed by the Imperial
72. } Prince *Riōshō* (or Manju-in),
73. } signed *Tanyū Hōin*, aged 64, guaranteed by *Kōsai*, seals *Seimei* and *Tanyū*, 17
74. On paper in colours. Fuyō flower, inscribed with poem, seal *Morinobu*, guaranteed by *Kōsai*, 17
75. On silk in colours. Chinese man and woman in boat,
signed *Hōgen Yeishin*, seal *Yasunobu*, 1607–1685, —
76. On silk in colours. Mandarin ducks by a stream,
signed *Tsunenobu*, and seal *Fujiwara Tsunénobu*, guaranteed by *Kō-sai* (Hokio), 1636–1713, —
77. On paper in colours. Hotei gathering persimmon fruit, ... signed and seal *Tsunénobu*, 17
78. } Set of three on silk in colours. Cock and bamboo (79); Benzaiten playing biwa (78); Heron
79. } and lotus (80) ... signed *Tsunénobu*, seal *Ukon*, guaranteed by *Okura Kōsai* (Hokio), 17
80. }
81. On paper in colours. Peonies, ... signed and seal *Tsunénobu*, 17
82. On silk in colours. White peacock and peonies, ... signed *Tsunénobu* and seal *Yōboku*, 17
83. } Set of three on silk in colours. Flowers and grass (84); Fuyō flower (83); convolvulus
84. } (85). Painted by *Kano Tsunénobu*, ... signed and seal *Tsunénobu*, 17
85. }
86. On paper in monochrome. Study of Chinese sage, painted by *Ukon Tsunénobu*,
signed and seal *Ukon*, 17
87. } Pair on silk in monochrome. Crow (87); heron (88), ... signed *Tsunénobu*, seal *Ukon*, 17
88. }
89. On silk in colours. Flowers and birds, ... signed *Tsunénobu*, seal *Yōboku*, 17

90. On silk in monochrome. Three herons, signed *Hakugiokusai Hō-in* (Yeisen), seal (1730-1790), —
91. } Pair on silk in colours. Bird and cherry blossom (91); mandarin ducks and plum blossom (92), —
92. } signed *Kano Tanshin*, seal *Fujiwara* (1786-1836), —
93. On silk in colours. Pheasant on tree, with autumn foliage,
signed *Kano Nuinosuké Yeigaku*, and seal, early, 19
94. } Set of three on silk in monochrome. Fukurokuju (94); landscape, with moon (95); landscape,
95. } with rising sun (96) signed *Kano Nuinosuké-Yeigaku*, and seals, 19
96. }
97. On paper in monochrome. Bird on tree, seal, 16
98. } Pair on silk in colours. Cock and willow tree (98); hen and chickens under plum tree (99), —
99. } signed and seal *Seisen-in Hō-in Yōshin* (1796-1846), —
100. On silk in colours. Quails, with flowers and reeds,
signed and seal *Shōsen Masanobu* (1823-1880), —
101. On paper in monochrome. Three sparrows and bamboo,
signed and seal *Morikagé*, died about 1688, —
102. On silk in colours. Chrysanthemums and butterfly,
signed *Yukinobu Kiyohara-ujī-no-jō* (daughter of
Kiyohara family), seal *Kiyohara-no-jō* (1643-1682), —
103. On silk in monochrome. Saigiō viewing Fuji-yama,
signed *Yukinobu*, daughter of *Kiyohara family*, seal *Kiyohara*, 17
104. } Pair on silk in colours. Birds on plum tree (104); bird in cherry tree (105), 17
105. } signed *Yukinobu*, and seal, —
106. On paper in monochrome. Pigeons, seal *Yūshō* (Kaihoku Shōyeki) (1533-1615), —
107. } Pair on paper in colours. Cock (107); hen and chickens (108), —
108. } by *Shōkwadō*, seal *Shōgō* (Takimoto), (1584-1639), —
109. On silk in monochrome. Heron and lotus, signed and seal *Chiku-ō*, 19
110. On paper in colours. Kiku flowers, painted by *Sōtatsu*, seal, 16
111. On paper in colours. Peonies, by *Kōrin*, seal *Agata*, guaranteed by *Hō-itsu* (1661-1716), —
112. On silk in colours. Group of flowers, chiefly peonies and iris,
signed *Hōkiō Kōrin Jakumei*, seal *Kōrin*, 17
113. } Pair on silk in colours. Flowers and moon (113); myrtle and azalea, protected from frost by
114. } rice straw (114), signed *Hō-itsu* (Sakai), seal (1761-1828), —
115. On paper in monochrome. Flowers (Ran plant), signed *Hō-itsu*, and seal, 19
116. On paper in monochrome. Crow flying, signed and seal *Keibun* (Matsumura) (1780-1844), —
117. On silk in colours. Mandarin ducks,
signed *Ōkio* (Maruyama), seals *Ōkio-no-in* (seal of Ōkio) and *Chūsen*, dated 1781, —
118. } Pair on paper in colours. Three ducks, one flying (118), and mandarin ducks (119), —
119. } signed *Ōkio*, seals *Ōkio-no-in* and *Chūsen*, dated 1781, —
120. On silk in colours. Duck diving, signed *Ōkio*, seal *Ōkio-no-in* (1733-1795), —
121. On paper in monochrome. Monkeys, signed *Ōkio*, seals *Ōkio-no-in* and *Chūsen*, dated 1775, —
122. A fan on paper in colours. Ayu fish in stream, signed and seal *Ōkio*, 18
123. On silk in colours. Cock, hen, and chicken, signed *Ōkio*, seal *Ōkio-no-in*, 18
124. On silk in monochrome. Fuji-yama, signed *Ōkio*, seals *Ōkio* and *Chūsen*, dated 1781, —



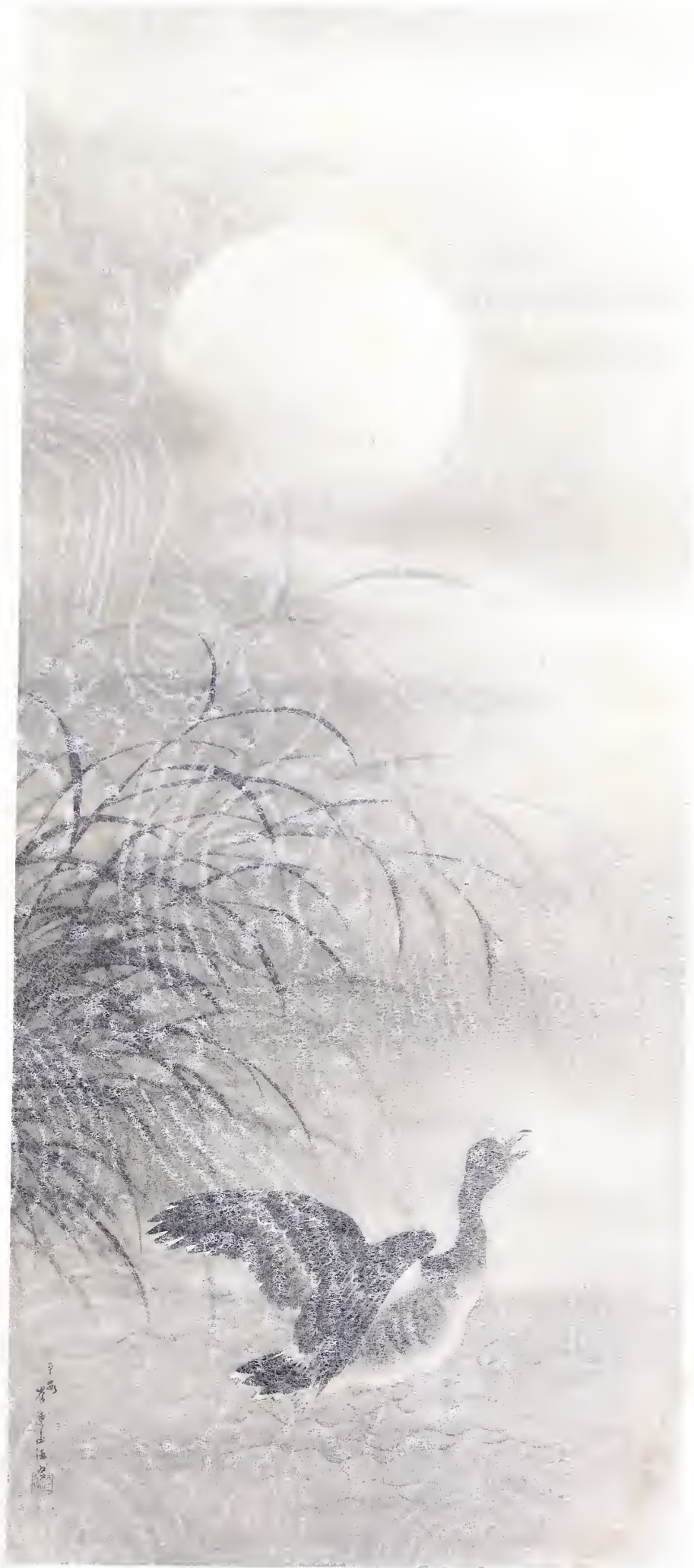
100. On silk in monochrome. Three herons, signed *Hakuyōkusai Hō-in* (Yeisen), seal (1780-1790), —
101. Pair on silk in colours. Bird and cherry blossom (91); mandarin ducks and plum blossom (92), —
102. } signed *Kano Tanshan*, seal *Fujiwara* (1786-1836), —
103. On silk in colours. Pheasant on rock, with autumn foliage, —
104. } signed *Kano Nuiunosuké Yōgaku*, and seal, early, 16
105. } Set of three on silk in monochrome. Fukuokoku (94); landscape, with moon (95); landscape with rising sun (96) signed *Kano Nuiunosuké Yōgaku*, and seals, 16
106. }
107. On paper in monochrome. Bird on tree, seal, 16
108. Pair on silk in colours. Cock and willow tree (98); hen and chickens under plum tree (99), —
109. } signed and seal *Seisen-in Hō-in Yōshin* (1791-1843), —
110. On silk in colours. Quail's, with flowers and reeds, —
111. } signed and seal *Shōsen Masanobu* (1826-1880), —
112. On paper in monochrome. Three sparrows and bamboo, —
113. } signed and seal *Moribagé*, died about 1688, —
114. On silk in colours. Carysanthemums
115. } signed *Yukinobu Kiyohara-ujō-no-jō* (daughter of Kiyohara family), seal *Kiyohara-no-jō* (1761-1832), —
116. On silk in monochrome. Saigō
117. } signed *Yukinobu*, daughter of *Kiyohara* family, seal *Kiyohara*, 17
118. Pair on silk in colours. Bird on plum tree (101); bird in cherry tree (105), —
119. } signed *Yukinobu*, and seal, 17
120. On paper in monochrome. Pigeon, seal *Yūshō* (*Kaihoku Shōyeki*) (1651-1715), —
121. Pair on paper in colours. Cock (107); hen and chickens (108), —
122. } by *Shōkōwādō*, seal *Shōgō* (*Takimoto*), (1734-1791), —
123. On silk in monochrome. Heron and lotus, signed and seal (1711-17), 16
124. On paper in monochrome. Bird flower, painted by *Sōtatsu*, seal, 15
125. On paper in monochrome. Flowers, by *Korin*, seal *Agata*, guaranteed by *Hō-itsu* (1661-1716), —
126. On silk in colours. Group of flowers, chiefly peonies and iris, —
127. } signed *Hōkiū Kōrin Jakumei*, seal *Kōrin*, 17
128. Pair on silk in colours. Flowers and moon (113); myrtle and azalea, protected from frost by
129. } signed *Hō-itsu* (*Sakai*), seal (1756-1828), —
130. On paper in monochrome. Flowers (*Ran* plant), signed *Hō-itsu*, and seal, 16
131. On paper in monochrome. Crow flying, signed and seal *Kōkū* (*Matsumura*) (1736-1844), —
132. On silk in colours. Mandarin ducks, —
133. } signed *Ōkio* (*Maruyama*), seals *Ōkio-no-in* (seal of *Ōkio*) and *Chūen*, dated 1781, —
134. Pair on paper in colours. Three ducks, one flying (118), and mandarin ducks (119), —
135. } signed *Ōkio*, seals *Ōkio-no-in* and *Chūen*, dated 1781, —
136. On silk in colours. Duck diving, signed *Ōkio*, seal *Ōkio-no-in* (1791-1798), —
137. On paper in monochrome. Monkey, signed *Ōkio*, seals *Ōkio-no-in* and *Chūen*, dated 1715, —
138. A fan on paper in colours. Ayu fish in stream, signed and seal *Ōkio*, 18
139. On silk in colours. Cock, hen, and chicken, signed *Ōkio*, seal *Ōkio-no-in*, 16
140. On silk in monochrome. Fuji-yama, signed *Ōkio*, seals *Ōkio* and *Chūen*, dated 1781, —





125. On silk in colours. Two tortoises swimming,
signed *Minamoto Ōkio*, seals *Ōkio-no-in* and *Chūsen*, 18
126. On silk in colours. Carp in stream. ... signed *Ōkio*, seals *Ōkio-no-in* and *Chūsen*, 1782, —
127. } Set of three on silk in colours. Views on the sea-shore, a noble with three attendants viewing
128. } Fuji (128); pine trees by sea-shore and water-carrier (129); boys gathering pine needles (127),
129. } signed *Ōkio*, seals *Ōkio-no-in* and *Chūsen*, 18
130. On silk in colours. Eleven monkeys on a tree,
signed *Sosen* (Mori), seal *Morikata* (1747-1821), —
131. On paper in monochrome. Group of monkeys, ... signed *Sosen* (Mori), and seal, 19
132. On silk in colours. Two monkeys and rose briar ... signed and seal *Sosen*, 19
133. On silk in colours. Monkey and bamboo, ... signed *Sosen*, seal *Morikata*, 19
134. On silk in colours. Three monkeys and bamboo, ... signed and seals *Sosen*, 19
135. } Set of three on silk in colours. The story of Peachling (Momotaro),
136. } signed *Ōkio*, seal *Ōkio-no-in*, 18
137. }
138. On silk in colours. Two geese flying, and Fuyo plant,
painted by *Ōzui* (son of *Ōkio*), signed and seal, died 1829, —
139. On silk in colours. Hanging basket of flowers, ... signed *Ozui*, and seal, 19
140. On silk in colours. Reeds and herons, ... signed *Rankō* (Nakai), and seal (1766-1830), —
141. On silk in colours. Water-fowl in reeds, ... signed *Kōchiū* (Uyeda), and seals, 19
142. On silk in colours. Bird flying, and flowering shrub, ... signed and seal *Sozan*, 19
143. On silk in colour. Camelia, ... signed and seal *Seiki*, 19
144. On silk in colours. Shoal of tortoises, ... signed and seal *Giokuon*, dated 1875, —
145. On silk in monochrome. Ravens on pine tree by waterfall, scarecrow in mid-distance,
seal *Giokuden* (Murasé), 19
146. On silk in colours. River bank, with flight of ducks, ... signed *Kaisen*, and seal, 19
147. On silk in colours. Court servants round a cauldron,
signed and seal *Yōsai* (Kikuchi) (1788-1878), —
148. On silk in colours. Two carp in water, ... signed *Yōsai*, aged 89, seal *Takeyasu*, 19
149. On silk in colours. Woodcutter and Yōrō waterfall (tale of filial piety),
signed and seal *Zeshin* (Shibata), (1807-1891), —
150. On silk in colours. Fortune-teller, with magnifying-glass, examining the hand of a long-armed monkey, ... signed *Zeshin*, 19
151. On silk in colour. Two carp in water, ... signed *Tō-shō*, and seals, 19
152. On paper in colours. Meeting of Chinese sages,
signed *Yechizen-no-Kami*, *Ganku*, and seal, dated 1826, —
153. On silk in monochrome, tinted with slight colour. Eagle on a rock,
signed *Yechizen-no-Kami Ganku*, and seal (died 1838, aged 90), —
154. On silk in colours. Carp and aquatic plant, signed *Utanosuké Ganku*, and seals dated 1786, —
155. On silk in colours. Full moon and clouds; wild duck rising from water,
signed *Kishi Rensan Toku*, and seal (died 1859), —
156. On silk in colours. Carp in a pool of water-lilies, ... signed *Kishi Rōzan*, and seal, 19
157. On silk in colours. Heron and iris, ... signed *Kōchō*, and seal, 19

158. On silk in colours. Cranes, by *Kwazan*, seals, 19
159. On silk in colours. Heron with water-plants, signed *Ippō* (Mori), and seal, 19
160. On silk in monochrome. Carp and waterfall, signed *Hōgen Kō-zan*, aged 74, and seal, 19
161. } Pair on silk in colours. Bell of Miidéra (161); Buddhist pagoda in Kyōto (162),
162. } signed and seal *Hanabusa Itchō* (guaranteed by *Kōsai*), 1652-1724, —
163. On silk in colours. Tadamori mistaking the temple priest for an ōni,
signed *Hanabusa Itchō*, and seal, 18
164. On paper in colours. Sparrows and rice sheaves, signed *Hanabusa Itchō*, and seal, 18
165. On silk in colours. Man throwing beans to expel demons, signed and seal *Hanabusa Itchō*, 18
166. On silk in colours. Scarecrow under a cherry tree in blossom, signed *Hanabusa Itchō*, and seal, 18
167. On silk in monochrome. Monkeys,
signed *Hanabusa Itchō*, and seal, guaranteed by *Kano Shōsen*, 18
168. On silk in colours. Kwakkio finding the gold kettle,
signed *Hokusō-ō* (Hanabusa Itchō), seal *Nobuka*, 18
169. On paper in colours. Manzai dancers, by *Hokusai* (1760-1849), —
170. On silk in colours. Rice bales and rats, signed "man" (Hokusai), aged 84, and seal, 19
171. On silk in monochrome. Storm dragon,
by *Hokusai*, inscribed "time of dragon, New Year's Day, 1845, born 1760, age 85,
Gwakio Rōjin Nakajima Tetsuzō Fujiwara Tamekazu," and seal, 19
172. On silk in colours. White snake and biwa (musical instrument) in embroidered case,
signed "man" (Hokusai), at the age of 88, seal, dated, Day of Snake,
the 20th of the 4th month, 1847, —
173. On silk in colours. Fujiyama, signed *Gwakio Rōjin* (Hokusai), seal *Hokusai*, 19
174. On paper in colours. Embroidered mount, Ao-oni (blue Oni),
signed "man" *Rōjin* (Hokusai), and seal, 19
175. On silk in monochrome. Kiku flowers, signed *Hokusai*, and seal, 19
176. On silk in colours. Courtesan attired in robe with design of Tortures of Hell,
signed *Kō Sūkoku* (1730-1804), —
177. On silk in colours. Women of the six different classes, signed *Kwōho*, and seals, 19
178. } Pair, on silk in colours. Thunder-god caught by eagle (178); thunder-god caught by crab (179),
179. } signed *Yeikai*, and seal, 19
180. On silk in monochrome. Storm dragon in waves at the foot of Fujiyama,
signed *Shūtei*, and seals, 19
181. On silk in colours. Gama sennin, signed and seal *Henkō*, dated 1871, —
182. On silk in colours. Court messengers with flowers and letter, followed by an attendant with
red umbrella, signed and seal *Ikkeisai* (Ukida) (1795-1859), —
183. On silk in colours. Hawk on snow-covered plum tree in blossom,
signed *Yōfuku*, seals *Nakatā Yōfuku* and *Shikō*, 19
184. On silk in colours. Geese beneath a tree on which are many birds, in a snowstorm, 18
185. On silk in monochrome. Moonlight scene, signed and seal *Bunrin*, 19
186. On silk in colours. Chinese landscape, seals, 18
187. } Pair, on silk in monochrome. Landscape with rising mist, pines, and waterfall (187); lake
188. } scene in autumn (188), signed and seal *Naohiko*, 19



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153. On silk in colours. Cranes, ... by *Kwazan*, seals, 19
159. On silk in colours. Heron with water-plants, ... signed *Ippō* (Mori), and seal, 19
160. On silk in monochrome. Carp and waterfall, ... signed *Hōgen Kō-san*, aged 74, and seal, 19
161. } Pair on silk in colours. Bell of Midera (161); Buddhist pagoda in Kyōto (162),
 162. } signed and seal *Hanabusa Itchō* (guaranteed by *Kōsai*), 1652-1724, ...
163. On silk in colours. Tadōmari mistaking the temple priest for an ōni,
 signed *Hanabusa Itchō*, and seal, 19
164. On paper in colours. Sparrows and rice sheaves, ... signed *Hanabusa Itchō*, and seal, 19
165. On silk in colours. Man throwing beans to expel demons, signed and seal *Hanabusa Itchō*, 19
166. On silk in colours. Scarecrow under a cherry tree in blossom, signed *Hanabusa Itchō*, and seal, 19
167. On silk in monochrome. Monkeys,
 signed *Hanabusa Itchō*, and seal, guaranteed by *Kano Shōen*, 19
168. On silk in colours. Kwakkio finding the gold kettle,
 signed *Hokusō-ō* (Hanabusa Itchō), seal *Norinaga*, 19
169. On paper in colours. Manzai dancers, ... by *Hokusai* (1760-1849), ...
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172. On silk in colours. White snake and biwa (musical instrument) in embroidered case,
 signed "man" (*Hokusai*), at the age of 88, seal dated, *Day of Snake*,
 the 20th of the 4th month, 1844, 19
173. On silk in colours. Fujiyama, ... signed *Gwakiō Rōjin* (*Hokusai*), seal *Hokusai*, 19
174. On paper in colours. Embroidered mount, Ao-oni (blue Oni),
 signed "man" *Rōjin* (*Hokusai*), and seal, 19
175. On silk in monochrome. Kiku flowers, ... signed *Hokusai*, and seal, 19
176. On silk in colours. Courtesan attired in robe with design of Tortures of Hell,
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177. On silk in colours. Women of the six different classes, ... signed *Kwōho*, and seals, 19
178. } Pair, on silk in colours. Thunder-god caught by eagle (178); thunder-god caught by crab (178)
 179. } signed *Yeikai*, and seal, 19
180. On silk in monochrome. Storm dragon in waves at the foot of Fujiyama,
 signed *Shūtei*, and seal, 19
181. On silk in colours. Gaea sennin, ... signed and seal *Henkō*, dated 1801, 19
182. On silk in colours. Court messengers with flowers and letter, followed by an attendant with
 red umbrella, ... signed and seal *Ikkeisai* (*Ukida*) (1795-1853), 19
183. On silk in colours. Hawk on snow-covered plum tree in blossom,
 signed *Yōfuku*, seals *Nakatā Yōfuku* and *Shōtei*, 19
184. On silk in colours. Geese beneath a tree on which are many birds, in a snowstorm, ... 19
185. On silk in monochrome. Moonlight scene, ... signed and seal *Bunrin*, 19
186. On silk in colours. Chinese landscape, ... 19
187. } Pair, on silk in monochrome. Landscape with rising mist, pines, and waterfall (187); lake
 188. } scene in autumn (188), ... signed and seal *Nashō*, 19



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189. On silk in colours. Kirifuri falls above Nikkō,
by *Kahō* (Taté Toshi), signed and seals, dated autumn 1851, —
190. On silk in colours. Birds and branch of autumn maple, ... signed *Jissai*, and seal, 19
191. On silk in colours. Nanten plant and two mandarin ducks,
signed and seal *Hiakumen*, dated 1849, —
192. On silk in colours. Two sparrows on Nanten tree laden with snow, signed *Ikkio*, and seal, 19
193. On silk in colours. Flowers, seal *Shiūki*, 19
194. On silk in colours. Butterflies and flowers,
by *Hiki Chū*, seals; one seal, *Hiki Chū-in* (seal of Hiki Chū), 19
195. On paper in colours. Ducks, flowers, and small birds, ... signed and seal *Setsu-an*, 19
196. On silk in colours. Birds, flowers, and bamboo, ... signed and seal *Rikiō*, 18
197. On silk in colours. Temple picture of Mandara (assemblage of Buddhist divinities), in
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198. On paper in monochrome. Carp in water,
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199. On silk in colours. Two crows on a tree, and chrysanthemums,
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200. } Pair. Terry and silk velvet. Birds and flowers, 19
201. }
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203. Woven silk in gold and colours. Flowers arranged in a vase, with a bird, 18
204. Picture (gaku), on paper in delicate colours. Quails, reeds, and flowers in moonlight,
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205. Small picture in monochrome on silk. Stream and trees in moonlight, signed *Giokusen*,* seals, 19
206. Collection of fans painted in monochrome on paper,
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207. Makimono on silk in colours. The eight celebrated views of Biwa Lake, with poems,
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208. Makimono on silk in colours. Flowers, and birds, and figures in various shaped panels,
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209. Two Makimono on paper in colours. Scenes, with figure subjects, for every month throughout
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210. Makimono on silk in colours. Various figure subjects,
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211. Makimono on paper in colours. Street scenes in Kyōto, 18
212. Makimono on silk in colours. Country scenes,
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* Giokusen, who died about twenty years since, was the last great follower of the Okio school; he lived in Kyōto.

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| 216. | Makimono on paper in colours. | Street and river scenes, with figures,
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| 217. | Makimono on silk in colours and gold. | Illustrations to the Sumida-wara, a collection of poems,
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| 219. | Makimono on paper in monochrome. | Chinese landscapes,
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* Mongaku Shōnin's secular name was Endō Morito ; he is the hero in Sir Edwin Arnold's play of "Adzuma."



215. Makimono on paper in colours. The Mikado's envoy proceeding to a temple, ...
216. Makimono on paper in colours. Street and river scenes, with figures,
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 for one hundred days, and after meeting Buddha underground he appeared, issuing from the
 earth, to some farmers whilst they were digging,* painted by *Dokujisan*,
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* Mongaku Sumi and secular name *Shōtō Mōtō*; he is the hero in Sir Edwin Arnold's play of "Adzuma"



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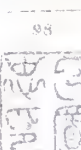
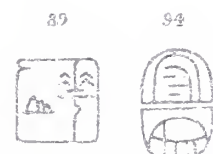
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75 土佐左近將監藤原光成

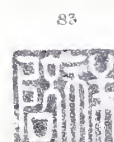
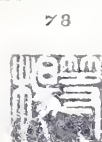
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71 晴川院法印養信

70 住吉法橋如慶



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	51	143	Tōchō	25	151
Seiki	49	98, 99	Tōshun Yoshinobu	60	150
Seisei-in Hōō Yōshin	71	31	Tōyō	73	150
Sesshō	75	30, 31	Tsunenobu	11	150, 151
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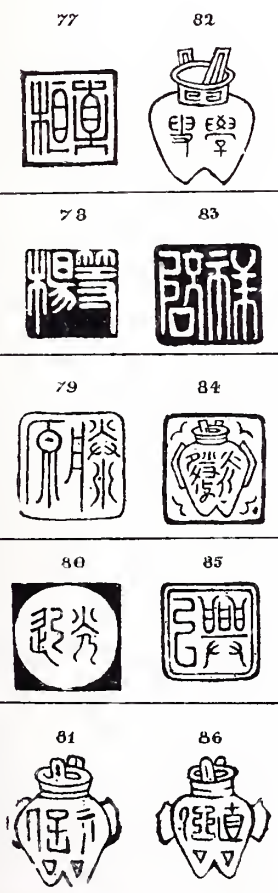
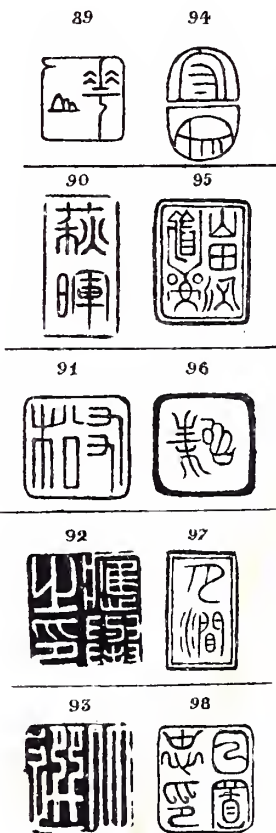
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74 土佐左近清將監藤原光成
75 土佐左近將監光起
76 雲谷法眼等璠

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Uyosawara Mitsusada }			Zeshin	44	149, 150

ALBUMS OF DRAWINGS (*OSHIJI*), &c.

1. (Unknown.) Drawings on silk of scenes in China and Europe. 18th century.
2. *Mayekawa Bunrei* and *Morikawa Sōbun*. Drawings of Birds. Early 19th century.
3. (Unknown.) Drawings of birds and flowers. 1841.
4. (Unknown.) Drawings of fruits and plants. 19th century.
5. (Unknown.) Drawings of animal life and fish. 19th century.
6. (Unknown.) Drawings of insects and plants. 19th century.
7. *Ryūkō Issan*, *Sekko Sekisui*, *Biochi*, *Bunko*, *Unshō*, and *Shunshō*. Drawings of flowers and birds. 18th to 19th centuries.
8. (Unknown.) Drawings of children at play. 19th century.
9. (Unknown.) Drawings of flowers and birds. 19th century.
10. (Unknown.) Drawings on silk of birds. 19th century.
11. (Various.) Portraits of the Thirty-six Poets and their chief poems. Inscribed, "These written poems were executed by Princes, Court Ladies, Nobles, and titled Priests, at the Court at Kyōto, in 1677, and were presented to *Honda Chuzayemon Fujiwara Masayuki* by the *Hōwō* (abdicated Mikado), for his services at the building of the palace at Kyōto." 1677.
12. *Nobukiyo*. Drawings of court ladies. 18th century.
13. *Hanabusa Itchō*. Drawings on silk of various subjects. 18th century.
14. *Zeshin*. Drawings on silk of various subjects. Signed and sealed. 19th century.
15. *Ise-in Hoin Naganobu*. Drawings on silk of birds. 18th century.
16. (Various.) Drawings on silk of various subjects. 19th century.
17. (Unknown.) The story of Raikō. 19th century.
18. *Tanyū Hōgen*. Title: *Seiko Sansui Gwajō*. Drawings of eight celebrated views of Lake Shōjō in China. 17th century.
On the reverse are drawings of celebrated ladies and nobles. 18th century.
19. (Unknown.) Portraits of the Six Poets (Rok-Kasen), in *Oshiji* work. 19th century.
20. (Unknown—*Tosa* School.) Drawings of various subjects. 17th century.
21. *Ōkio*. Drawings on silk of celebrated landscapes of Kiushū. 1786.
22. *Zeshin*. Paintings in lacquer of various subjects by Zeshin, aged 75. 19th century.
23. *Tōkō*. Drawings on silk of various subjects. 19th century.
24. (*Kano* School.) Drawings of various subjects. 15th century.
25. *Kano Sansetsu*, *Sesshū*, *Naonobu*, &c. Drawings of various subjects. 15th to 18th centuries.
26. *Mitsuyoshi*. Drawings of eight celebrated views by Mitsuyoshi, a noble at the Court of Kyōto. The views illustrate quotations from celebrated poems which were inscribed in the Album by the following court nobles: *Takatsukasa Sukehira*, *Hirohashi Kanetane*, *Yotsutsuji Kinsuke*, the Prince Royal *Shōgon-in-Sōsho*, *Kwasan-in-Tsunemasa*, *Abura-no-Koji Takasaki*, *Tenhōrin*

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ALBUMS OF DRAWINGS (*OSHIJI*), &c.

1. (Unknown.) Drawings on silk of scenes in China and Europe. 18th century.
2. *Tanaka no Shōin* and *Morioka no Sōbun*. Drawings of Birds. Early 19th century.
3. (Unknown.) Drawings of birds and flowers. 1841.
4. (Unknown.) Drawings of fruits and plants. 19th century.
5. (Unknown.) Drawings of animal life and fish. 19th century.
6. (Unknown.) Drawings of insects and plants. 19th century.
7. *Kyōka* (Poems) by *Teiryū*, *Fukui Junko*, *Ueshō*, and *Shunshō*. Drawings of flowers and birds. 18th century.
8. (Unknown.) Drawings of children at play. 19th century.
9. (Unknown.) Drawings of flowers and birds. 19th century.
10. (Unknown.) Drawings of birds. 19th century.
11. (Unknown.) Drawings of thirty-six Poets and their chief poems. Inscribed, "These were written by the Poets, Court Ladies, Nobles, and titled Priests, at the Court of the Emperor, and were presented to *Honda Chuzayemon Fujiwara Masayuki* by the Poets, Court Ladies, Nobles, and titled Priests at the building of the palace at Kyōto." 1677.
12. (Unknown.) Drawings on silk of various subjects. 18th century.
13. (Unknown.) Drawings on silk of various subjects. Signed and sealed. 19th century.
14. (Unknown.) Drawings on silk of birds. 18th century.
15. (Unknown.) Drawings on silk of various subjects. 19th century.
16. (Unknown.) Drawings on silk of the story of Raikō. 19th century.
17. *Toku Hige*. Eight *Seiko Sansu* (Fragile) Drawings of eight celebrated views of Lake Biwa. 17th century.
18. (Unknown.) Drawings on reverse are drawings of celebrated ladies and nobles. 18th century.
19. (Unknown.) Portraits of the Six Poets (Rok-Kasen), in *Oshiji* work. 19th century.
20. (Unknown--*Tosa* School.) Drawings of various subjects. 17th century.
21. *Ōtō*. Drawings on silk of celebrated landscapes of Kiushū. 186
22. *Zeshin*. Paintings in lacquer of various subjects by Zeshin, aged 75. 19th century.
23. *Tokō*. Drawings on silk of various subjects. 16th century.
24. (*Kano* School.) Drawings of various subjects. 15th century.
25. *Kano Sansetsu*, *Sesshū*, *Naonobu*, &c. Drawings of various subjects. 15th to 18th centuries.
26. *Mitsuyoshi*. Drawings of eight celebrated views by Mitsuyoshi, a noble at the Court of Kyoto. The views illustrate quotations from celebrated poems which were inscribed on the album by the following court nobles: *Takatsukasa Sukeshira*, *Hirohashi Hanetane*, *Futsutsuji Tamekuni*, the Prince Royal *Shōgon-in-Sōshō*, *Kansai-in-Tsunenasa*, *Abura-no-Koji Takana*, *Yoshida*

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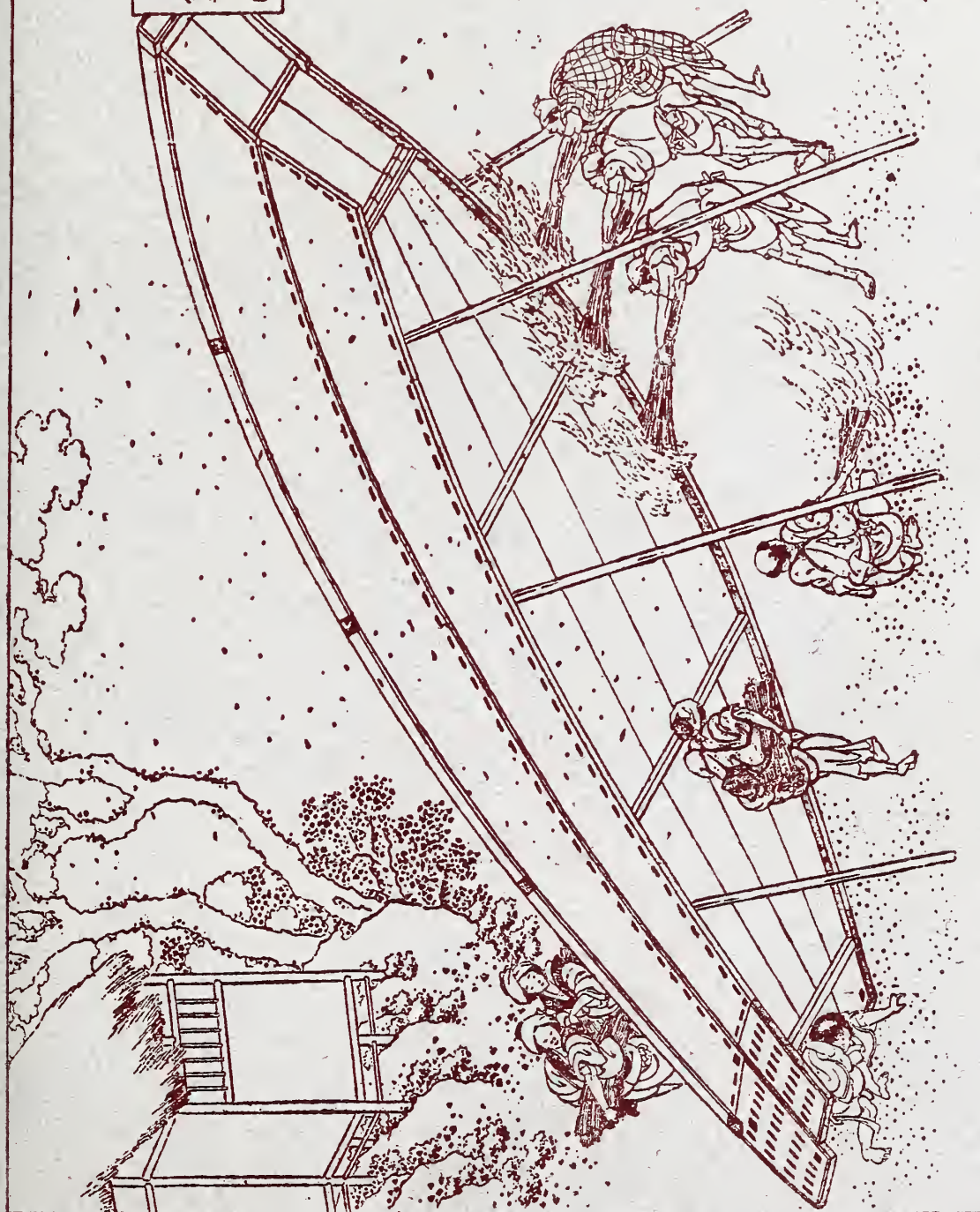
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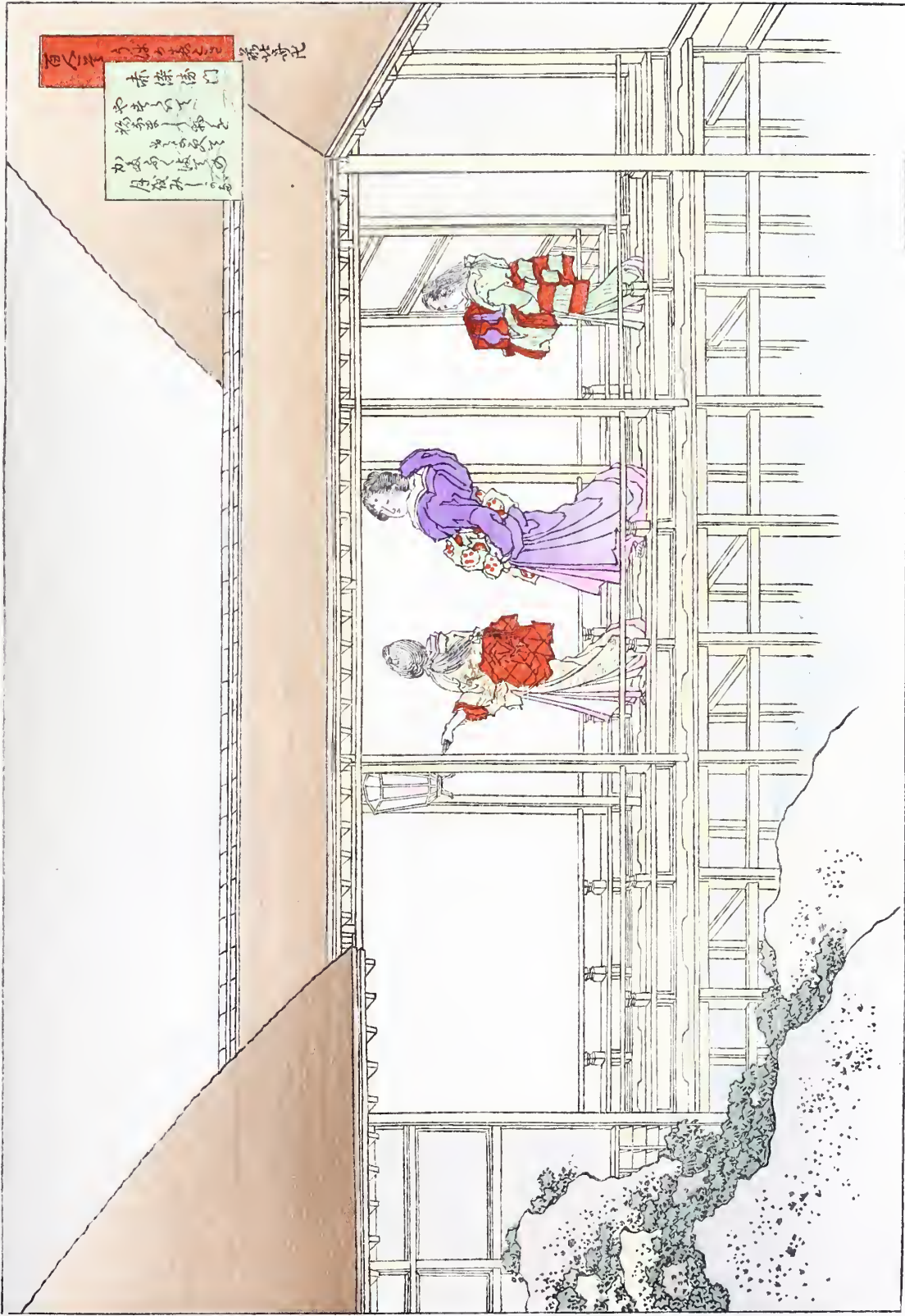




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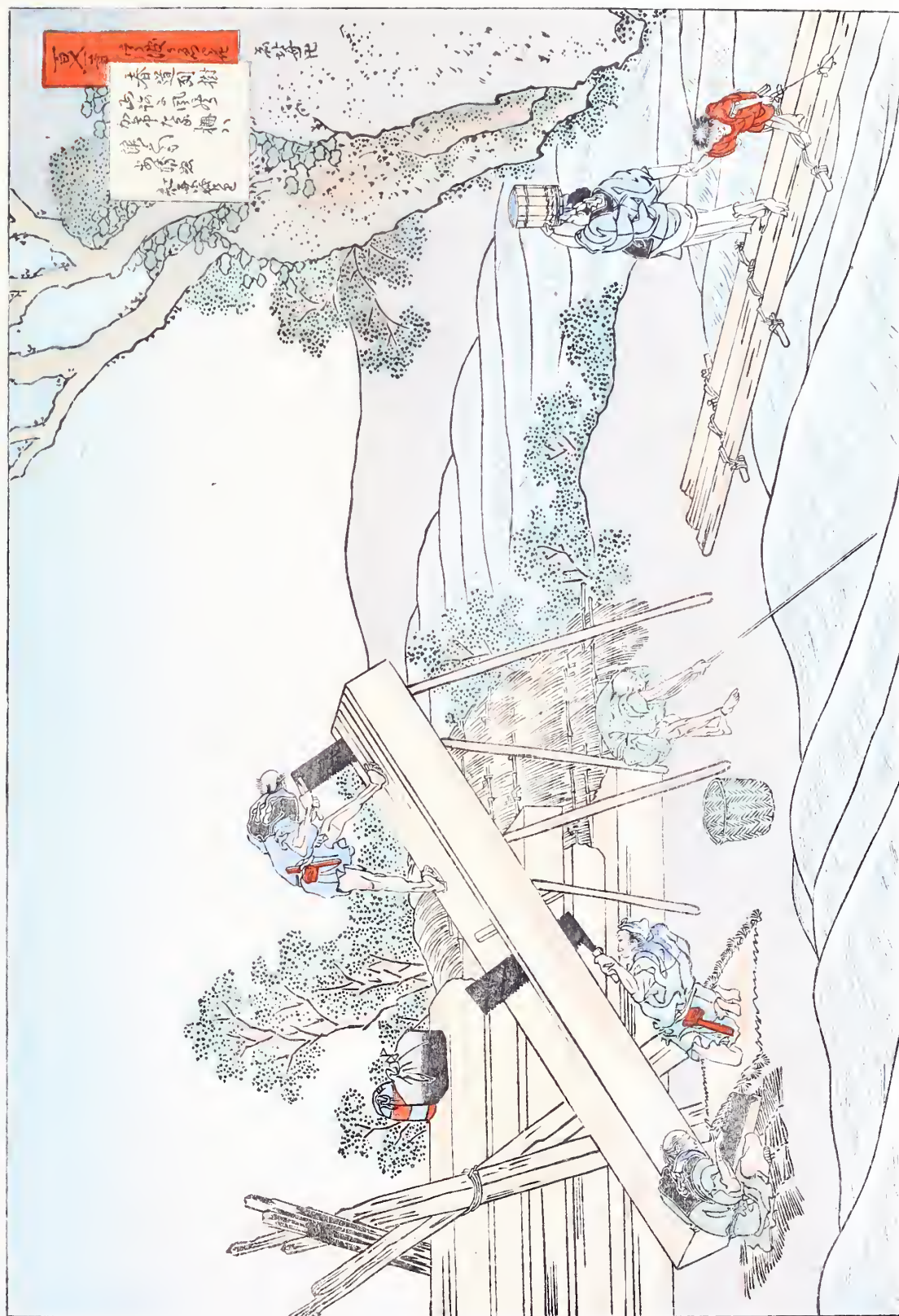




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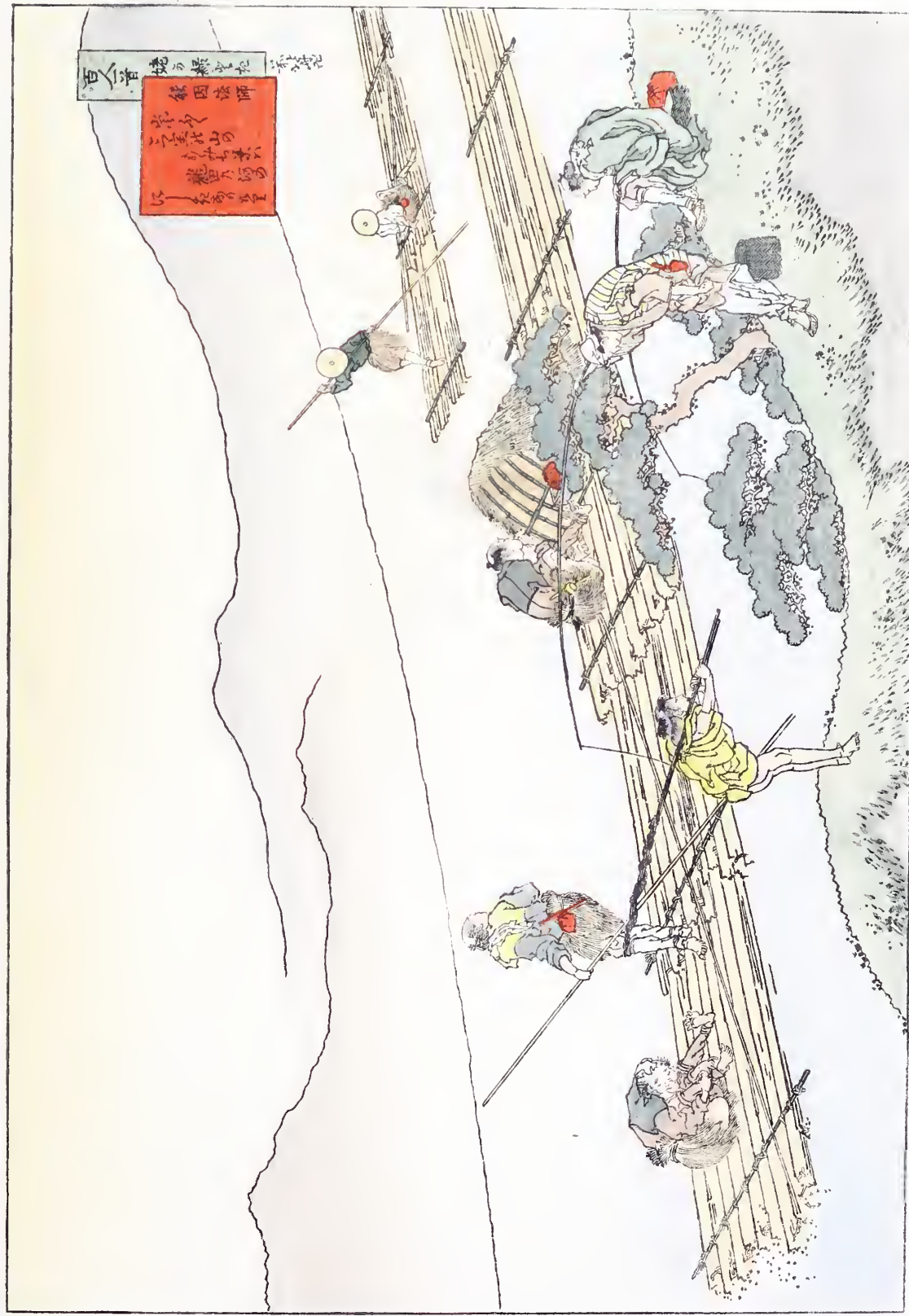
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Suyeharu, and the Prince Royal *Kan-in-Sukehito*. The inscription on the cover is by Konoy-e-Daizen. 18th century.

27. (Various.) Drawings of various subjects by Daimyo.
28. (Unknown.) Botanical drawings. 19th century. *
29. (Unknown.) Drawings of birds and flowers with appropriate verses, illustrating each month in the year. 19th century.
30. *Hokusai*. Thirty-three drawings in Indian ink, drawn for wood-block illustrations to the "Hundred Poets." Six are reproduced herein. These have not been published.
31. *Zeshin*. Four paintings in lacquer, two of flowers, a crab, and fruit. These are on gold and silver grounds. Signed and sealed.

COLOUR-PRINTS AND OTHER WOODCUTS.

IN considering the arts practised in Japan, the European amateur is perhaps most impressed at first sight with the originality of treatment developed. Three instances are especially notable: lacquer-work, the varied alloying of metals for decorative purposes, and the subject of this essay—Woodcuts. The two first are, both in technique and effect, entirely foreign to our side of the world; but the latter should especially arouse both interest and admiration, because its results can be compared with those of our own fully matured schools of illustrative process, will be found within certain broad limits to run very nearly on the same lines, and yet to differ essentially both in small details of craftsmanship and in the value and purpose of the final achievement.

The European processes are so well known that a comparison can easily be made without the need of repeating them here. For our purpose it will suffice to give the broad outlines of the methods used by Japanese craftsmen.

Two points of importance may at once be shortly stated: first, that the block is a soft-grained wood cut plankwise, as in the days of Dürer, and not across the grain, as done by Europeans from the seventeenth century to the present day; and secondly that—also in accordance with our earlier methods—the cutting is primarily knife-work, giving effects which rely for their success on strong outline or solid mass. This stated, we may pass on to a descriptive summary of the method of producing those colour-prints which have of late so worthily earned the appreciation of art lovers among all the civilised nations of the world—for this will necessarily include everything that could be said about the making of wood-blocks for the purpose of simple book-illustration in black and white.

At the very outset we note the fact—so curiously at variance with the ideas of the modern revivalists of handicraft—that each print requires the services of no less than three craftsmen. The *designer*—by whose name a print is always known—first makes his drawing on thin, semi-transparent paper. This is handed on to the *woodcutter*, who pastes it face downwards (thus avoiding the difficulties of reversal) on a block of cherry or other soft wood, and scrapes away the superfluous paper from the back, until every detail of the drawing is clearly visible. He then incises the outlines with a knife held in the right hand and driven with the left; and when this stage is completed, the superfluous wood is removed by means of tools not differing essentially from those used by our own wood-carvers. Here we may pause to point out that this process necessarily involves the destruction of the original drawing, a point of importance in the present case, for the collection catalogued below includes among its greatest treasures a number of uncut designs by Hokusai, the greatest of all the artists with whom we have to deal.

The work now goes to the *printer*. A number of proofs are taken, and, from indications supplied by the artist, additional blocks are cut, one for each colour, to be used in the completed

design—often, it may be remarked, an additional one for an extra printing in black where more than one quality of that colour is required. Henceforth the result is at the mercy of the printer. He uses dry colours nearly corresponding with our own in most cases ; mixes them with rice-paste on the block, carefully adjusting the quantities in order to produce that exquisite effect of gradation which is one of the great beauties of the art ; damps his paper with a nicety only acquired by long and sympathetic practice, and laying it *on the surface* of each block in turn, rubs off impressions until the full design is completed. For this purpose he makes use of the *baren*, a disc of twisted cord enclosed in a covering of bamboo-sheath, the ends of which are twisted round to the back, so as to form a handle. We may again remark on the interesting fact that at the present time proofs are generally taken in Europe by this method of rubbing instead of by impression.

One more point is too important to be passed by in silence, viz., the question of “register.” This is secured simply by marks cut on the block—a cross at one corner, and a boundary line at one side. That accuracy, which astonishes our craftsmen, is secured chiefly by manual dexterity, and where it is not true the deviation will often be found to give so good an effect as to invite one to believe it to have been deliberate.

A detailed history of the art would be out of place in a sketch of this nature ; but in order to get the subject of this essay into its proper relation with the other arts of Japan, a few of the principal dates may be given, and some of the chief artists shortly indicated.

The practice of printing illustrations from engraved wooden blocks is derived from remote ages. The kindred art, printing, was certainly in existence in China in the fourth century A.D., and in Japan in the eighth. Illustrated books appear in China in the thirteenth century, in Corea in the fifteenth ; while in 1608 we have an authentic Japanese production of this nature, the *Ise Monogatari*. During the seventeenth century others were produced, until towards its end, Hishikawa Moronobu, a designer for embroidery, definitely laid the foundations of that great school of wood-engraving which has existed ever since in varying quality. Kiyonobu, a late contemporary of Moronobu, is associated with the development of colour-printing, a natural sequence of the practice of colouring prints by hand, which already obtained, and his pupils of the *Torii* school carried the art to a high degree of perfection.

From about 1760 to 1771, Harunobu, whom the Japanese look upon as the inventor of the more modern style, added many improvements ; and Shunshō (d. 1792) and his pupils were responsible for still further developments. Contemporary with the latter was Kiyonaga, the last—and one of the greatest of the *Torii*, who with Shigemasa exerted so strong an influence on the succeeding generation. From 1790 to 1810 the art of colour-printing touched perhaps its highest point. Great designers there had already been, but their resources were limited. It remained for Hokusai, Toyokuni I., Utamaro, Yeishi, and Kiyomine to combine a high and varied excellence of composition and draughtsmanship with a full palette of fine colours and the perfection of the printer’s art. After the latter date a decline is at once apparent : the colours indeed multiply, but the use of them becomes more mechanical. The designers—with one notable exception, to be indicated later—confine themselves mainly to imitations of the style and subjects of their masters ; and with the introduction, soon after 1840, of European colours, the whole art dwindled into a mere shadow of its former glory. Kuniyasu, Kunisada I., and Kuniyoshi indeed produced many excellent prints, but a much larger number which were quite

unimportant. Hokusai was still alive (he died in 1849), but was, as far as we know, devoting himself almost entirely to the book-illustration which made his fame, and made only moderate demands on the skill of the printer. All his best broadsheets, and books with highly coloured illustration, belong to about the period above indicated. As far as design went there was certainly a revival in our own day by Kiosai, who has not hitherto been identified with Chikamaro; and the bird-books of Kono Bairei are in their way of the highest excellence. But the old broad effects and masterly drawing have gone; and although modern Japanese colour-printing with wood-blocks is far above anything of the sort which has been yet done in Europe, it is only weak and petty in comparison with the strong beauty of the work of the old craftsmen.

One exception already alluded to has to be made in the period of decline—it is in favour of the landscapes of the first Hiroshige. These are absolutely unrivalled in the history of landscape representation as interpreted by any more mechanical means than the brush; and even among the paintings of the world, these prints for colour, for composition, for poetry, and for a certain inexplicable truth, may easily challenge serious consideration. But again the same story of decadence has to be told. Hiroshige's pupils and successors had neither his originality nor the advantages of his fine printers; and their productions, although often of considerable merit, will not bear comparison with those of the master.

The book-illustration of Japan runs on somewhat more even lines of merit than does the art of the coloured broadsheets (*nishiki-ye*) which we have hitherto been discussing. Its possibilities were more limited, and its variations have been chiefly those of composition rather than method of production. Among the artists who confined themselves to black and white, the work of Sukenobu, in the middle of the eighteenth century, is worth remarking, as well as that of the various men who produced designs for lacquer and other arts. About 1770 Masayoshi, among others, issued some superb books illustrated in colour; as did also Shunshō, Utamaro, Toyokuni I., and especially Hokusai. Up to about 1810 this branch of the art flourished exceedingly; but after that the method adopted by Hokusai, in his famous *Mangwa*, became more popular, and with the disappearance of good printing the colours of book-illustration became again restricted to two or three tints to emphasize an outline. In our own day Watanabe Seitei has revived it, with a certain success, on the modern lines.

Perhaps the most interesting question connected with this art is that of the social status of the artists themselves, and a consideration of the subjects with which they dealt. We are sometimes a little too apt to overlook the fact that the Japanese had a succession of Schools of Painting, with conventions even more clearly defined than those of any in European art-history, except perhaps that curious phase of religious art fostered by the Greek Church. But at the end of the sixteenth century, Iwasa Matahei, the painter, broke away from all existing traditions and founded the *Ukiyo-ye* or Popular School, whose aim was to depict life as it really appeared. Almost all the designers of broadsheets belonged to this. The old schools still survived, and as a matter of fact are in existence at the present day; but they also retained their aristocratic exclusiveness: whereas the new departure appealed strongly to the innate taste of the lower orders of Japan, and furnished them with a means of expressing it which had long been wanting. And so arose that race of artists—of the people—living among and working for the people, with little or no recognition from above, and with the reward for their labours of a low-class artizan. They found their



unimportant. Hokusai was still alive (he died in 1849), but was, as far as we know, devoting himself almost entirely to the book-illustration which made his fame, and made only moderate demands on the skill of the printer. All his best broadsheets, and books with highly coloured illustration, belong to about the period above indicated. As far as design went there was certainly a revival in his own day by Kiosai, who has not hitherto been identified with Chikamaro; and the bird-books of Kono Bairai are in their way of the highest excellence. But the old broad effects and masterly drawing have gone; and although modern Japanese colour-printing with wood-blocks is far above anything of the sort which has been yet done in Europe, it is only weak and petty in comparison with the strong beauty of the work of the old craftsmen.

One exception already alluded to has to be made in the period of decline—it is in favour of the landscapes of the first Hiroshige. These are absolutely unrivalled in the history of landscape representation as interpreted by any more mechanical means than the brush; and even among the paintings of the world, these prints for colour, for composition, for poetry, and for a certain inexplicable truth, may easily challenge serious consideration. But again the same story of decadence has to be told. Hiroshige's pupils and successors had neither his originality nor the advantage of his fine printers; and their productions, although often of considerable merit, are not on a comparison with those of the master.

The book-illustration of Japan runs on somewhat more even lines of merit than does the art of the coloured broadsheet (*washi-ka*) which we have hitherto been discussing. Its possibilities were from the first limited, and its variations have been chiefly those of composition rather than method of production. Among the artists who confined themselves to black and white, the work of Shogenobu, in the middle of the eighteenth century, is worth remarking, as well as that of the various men who produced designs for lacquer and other arts. About 1770 Masayoshi, among other, issued some elegant books illustrated in colour; as did also Saunshō, Utamaro, Toyohara, and especially Hokusai. Up to about 1830 this branch of the art flourished exceedingly; but after that time, as noted above by Hokusai in his famous *Mangwa*, became more popular, and with the improvement of wood printing the colours of book-illustration became again restricted to two or three tints to emphasize an outline. In our own day Watanabe Seitei has revived it with a certain success, on the modern lines.

Perhaps the most interesting question connected with this art is that of the social status of the artist themselves, and a consideration of the subjects with which they dealt. We are somewhat apt to overlook the fact that the Japanese had a succession of Schools of Painting, with conventions even more clearly defined than those of any in European art-history, except perhaps that curious phase of religious art fostered by the Greek Church. But at the end of the sixteenth century Iwasa Matahei, the painter, broke away from all existing traditions and founded the *Ukiyoko* or Popular School, whose aim was to depict life as it really appeared. Almost all the designers of broadsheets belonged to this. The old schools still survived, and as a matter of fact are in existence at the present day; but they also retained their aristocratic exclusiveness: whereas the new departure appealed strongly to the innate taste of the lower orders of Japan, and furnished them with a means of expressing it which had long been wanting. And so arose that race of artists—of the people—living among and working for the people, with little or no recognition from above, and with the reward for their labours of a low-class artisan. They found their



inspiration for the most part in theatrical subjects, especially the portraits of actors, who in Old Japan were worshipped on the stage with an intense devotion, but off it were placed almost in the lowest scale of all. The most noble patron to whom the *nishiki-ye* maker could look was the *samurai* who came to Yedo in the train of his feudal lord. For him were made the pictures of famous beauties in the landscapes and other similar subjects. But his main dependence must have been on the caste above him and his own—the peasant and the artizan, with whom the theatre was one of the passions of life. That is why the earliest print recorded was the portrait of an actor—Danjiuro—and why, with the exception of one or two artists who professed to hold themselves above the subject, five out of six of the prints one finds, are more or less nearly connected with theatrical matters.

There is, however, another class of chromoxylographic prints in which this collection is exceptionally rich, viz., the *surimono*. We have had in England for about forty years past the custom of sending congratulatory cards on special occasions, Christmas, New Year's Day, birthdays, and the like; and on these it has been usual to lavish some more or less artistic decoration. But in Japan the custom is more than a century older. Especially on the New Year's Day, but also for such reasons as the recovery from an illness, the adoption of a son, or, as in a very notable instance which occurs in this collection, the change of an artist's name (the case in point is the taking of the name of Toyokuni by Kunisada), a card, often of charming design, always of exquisite workmanship, was presented to the friends or patrons of the person concerned. The workmanship is a special feature. On these cards was displayed every possibility of the process of printing in colour from wood: embossing, the use of dust of gold, silver, bronze, or other metals, the very refinement of paper. A short inscription, a verse from a favourite poet completes the work, which for technique has no parallel on the face of the earth, and can only be distantly resembled to the fine and laboriously wrought miniatures of the Middle Ages.

Among the artists who produced these exquisite little gems, two are especially pre-eminent, Gakutei, who made a specialty of them, and Hokusai, who invested his with some of his finest early work. The former stands quite apart. His figures show a luxuriance of finely finished detail, a suggestion of sentiment which cannot fail to invite a comparison with the Pre-Raphaelite work of this country. The plate reproduced in this catalogue is full of such tender symbolism as Rossetti would have delighted in. The Emperor of China is bound with a necklace of golden beads to the woman who ruined him; his hands and hers join in the playing of the flute, oblivious of the world he is forsaking for her; and the whole is treated with a very embroidery of metal and colour, like one of the old Ferrara pictures or a miniature of the fourteenth century.

One meets many strange names in the catalogue of these *surimono*. The fact is that they were produced by—or for—all classes of people. Poets especially favoured them; and to a nation which learns to design when it learns to write, the achievement of one of these dainty devices was a possibility for every man of education. Little attention has yet been paid to *surimono* as a class; but the day will come when they will be appraised at their proper value, for they represent the highest point yet touched in the art of colour-printing.

It is not possible to write on the subject of Japanese wood-prints generally without a word on the extraordinary influence they are having on modern European art. The whole develop-

ment of modern posters belongs to them ; much of the modern excellence of book-illustration comes from the same source ; while more than one of our most successful landscape-painters hardly thinks it worth while to try to conceal what he owes to the nocturnes of Hiroshige or the mountain pictures of Hokusai. And they are finding their way into our homes. The charm of the simple but unexpected harmonies of colour, the fascination of curious line, the splendid pose of the tragi-comedians appeal with irresistible force to an audience which has been accustomed to take its art in huge, annual, monotonous doses at the May Exhibitions. These prints, on the other hand, are pleasant things to dream over, utterly remote from the associations or experience of everyday life, and so grateful beyond all telling.

EDWARD F. STRANGE.

ILLUSTRATED BOOKS (*YEHON*).

1. *Hokusai*. The fifty-three stages on the Tōkaidō road (33 plates only). 19th century.
 2. *Nishikawa Sucknobi*. *Yehon Komatsubara* (illustrated pine grove). Various designs. 2 vols. 1761.
 3. *Kiosai Shūgwajō*. Woodcuts of designs by *Kiosai*. 2 vols. 19th century.
 4. *Hokumyō*, pupil of *Hokusai*. *Fugaku Sanjurok-kei*. Thirty-six views of Mount Fuji. 19th century.
 5. *Yoshitaki* (and others). *Naniwa Miyako Hiakkei*. Views of Osaka and Kyōto. 19th century.
 6. *Sūgaku Kwachō*. Sketch-book of flowers and birds. 19th century.
 7. *Nishikawa Sakenobi*. *Yehon Ogura-yama*. Selections from the Hundred Poets. 3 vols. 1749.
 8. *Hanabusa Itchō*. *Gunchō Gwayei*. Sketch-book of various subjects. 3 vols. 1777.
 9. *Chinnen*. *Azuma-no-Teburi*. Scenes in Yedo. 1829.
 10. *Utamaro*. *Nenju Gioji*. Scenes of the Yoshiwara. 2 vols. 1807.
 11. *Hōgen Tachibana Yasukuni*. *Yehon Yeibutsusen*. Sketches of various subjects. 5 vols. in one. 1778.
 12. *Suikei*. *Yehon Toshisen*. Chinese Poetry. Illustrated by *Suikei*. 5 vols. 1833.
 13. *Keisai*. Illustrations of Proverbs. Late 18th century.
 14. *Nishimura Nantei*. *Nantei Gwafu*. Sketches. 1823.
 15. *Hanabusa Ippō*. *Yehon Zuhen*. Sketches. 3 vols. in one. 1751.
 16. *Nishimura Nantei*. *Nantei Gwafu*. 3 vols. 1807.
 17. *Ichirō*. *Ichirō Gwafu*. Sketches. 1827.
 18. *Gabō*. *Hokuri Juniji*. Scenes in the *Yoshiwara*. Illustrated by *Hokkei*. 1830.
 19. *Ōsui*. *Kwachō Gwafu*. Sketches by *Ōsui*, aged 72. 1879.
 20. *Giokuyei*. *Kwaibutsu Yehon*. Ghosts. After the book by Mitsukata, 1802. 1831.
 21. *Ōishi Matora*. *Sogwa Hiakubutsu*. Sketch-book. 1832.
 22. *Hokusai*. *Yehon Tōshisen*. Chinese Poetry. Illustrated by *Hokusai* (in 1833). 1880.
 23. *Hokusai*. *Hokusai Ye-kagami*. Sketches. 1813.
 24. *Katsugawa Shunshō*. The Hundred Poets. 1 vol. 1775.
 25. *Katsugawa Shunshō*. The Thirty-six Celebrated Poets of the Aristocracy. 1 vol. 1778.
 26. *Kikuchi Yōsai*. *Zenken Kojitsu*. Lives and Portraits of Celebrated Personages in Japanese History. Vols. 1, 2. 1836.
 27. *Hokusai*. *Hokusai Mangwa*. Sketches. Vols. 1-13. 1812-1849.
 28. *Ōishi Shuga*. *San-ō-Shinkei*. The different aspects of Mount Fuji. 1822.
- *** A remarkable specimen of printing.
29. *Genkwōsai*. Designs for Inrō. 1840.
 30. *Kitao Keisai Masayoshi*. *Sokwa Riakugwa Shiki*. Sketches of flowers and plants. 1813.

31. *Isai. Kwachō Sansui Saigwa Zushiki.* Sketches of flowers, birds, and landscapes. 5 vols. 1863.
32. (Unknown.) *Hachiyama Zuyē.* Miniature Pictures of the Fifty-three Stages of the Tōkaidō. 2 vols. 19th century.

*** Made for the use of potters.

33. (Unknown.) *Kokon Meizukushi Daizen.* Book of sword-makers, with accounts of styles, signatures, &c. Second edition. 5 vols. in one. 1778.
34. *Shūbi Gwakan* (title). Copies of drawings by celebrated artists. 2 vols. 19th century.

COLOUR-PRINTS (*NISHIKIYE*).

Hidemaro. (Early 19th century.)

1. A man embracing a woman.

Hisanobu. (Early 19th century.)

1. (3-sheet.) Ladies on a verandah.

Hiroshige I. (Worked *circa* 1815-1840.)

1. Port of Uraga.

- 1-5. Views of the Tōkaidō. The small set.

*** Very fine impressions.

6. Landscape: an autumn scene.

Album. The sixty-four stages on the road called *Kisokaidō*.

Album. The fifty-five stages on the road called *Tōkaidō*.

Hiroshige II. (Died 1858.)

- 1-6. Famous personages.

7. Scene in the road outside a temple.

Album. Views of Mount Fuji. Thirty-seven plates and title-page.

Album. The fifty-six stages on the road called *Tōkaidō*.

Iokusai. (1760-1849.)

1. *Manji* performers on New Year's Day.

2. Women and children in a verandah near the gate of a Buddhist temple.

3. A stream with peasants.

4. Rice-fields.

5. Peasants resting.

- 6-13. Scenes from the *Chushingura* or Drama of the Forty-seven Rōnin. Eight of a set of twelve.

Yeisai Yeisen. (Ceased work, 1830.)

- 1-6. Portraits of women.

Yikugawa Yeizan. Early 19th century.

- 1-5. Portraits of women.

- 6-11. Women with children.

Yikumaro. (Worked *circa* 1795-1820.)

1. A woman with two attendants.

Yiyonaga. (Died between 1804-1817.)

1. Actors in character. Published by *Yeijudo*.

Yunihisa. (Early 19th century.)

1. Portrait of a beauty.

Kuninao. (Early 19th century.)

1. Portrait of a beauty.

Kunisada. Also called *Toyokuni.* (1785-1864.)

- 1-15. Portraits of women.

- 16-38. Portraits of actors, &c.

39. Portraits of actors. (Four on one plate, to be cut up.)

40. The actor *Ichikawa Danjurō* as *Watōnai*.

41. *Oboshi Yuranosuké*, chief of the Forty-seven Rōnin.

42. (2-sheet.) *Oboshi Yuranosuké* and *Teraoka Heiyemon*.

43. (3-sheet.) Scene from the drama *Chushingura*, Okaru, Sagisaka Bannai, and Hayano Kampei.

44. (3-sheet.) Actors rehearsing.

- 45-50. (3-sheet.) Theatrical scenes.

- 51-69. (2-sheet.) Theatrical scenes.

70. (3-sheet.) A noble with attendant at a tea-house near Yenoshima. Landscape by *Hiroshige II.*

- 71-73. (3-sheet.) Snow scenes.

74. (3-sheet.) *Ise Ondo*: dancing performance.

75. (3-sheet.) An assembly of actors on the bank of the Sumida River. Snow.

76. (3-sheet.) A theatre behind the stage.

77. (2-sheet.) Actors in a plum-garden.

78. (2-sheet.) A summer evening on the Sumida river; actors in foreground.

79. (3-sheet.) Actors going by boat to a temple.

80. (3-sheet.) Girls fencing with lath-swords.

81. (2-sheet.) *Yorimasa*.

82. A radish in form of a man.

- 83-88. (3-sheet.) Theatrical scenes with pictorial backgrounds.

- 89-90. (2-sheet.) Theatrical scenes with pictorial backgrounds.

91. *Yorimasa*.

Hiroshige II. and *Kunisada.* Views of Yedo with figures by *Kunisada.* Thirty-six plates and title-page.

Kunitomi. (Early 19th century.)

1. An actor.

Kuniyasu. (Died circa 1835.)

- 1-4. Portraits of beauties.

- 5-7. (3-sheet.) Theatrical scenes.

- 8, 9. (2-sheet.) Theatrical scenes.

- 10, 11. Theatrical scenes.

12. (2-sheet.) *Yoshihira* and *Taira-no-Kiyomori* (Prime Minister of Japan, A.D. 1167-81).

13. Geisha in an iris garden. Published by *Yama-hei.*

Kuniyoshi. (Died 1861.)

- 1-4. Portraits of women concerned in the story of the Forty-seven Rōnin.

- 5, 6. Portraits of women.

7. *Taira-no-Shigemori*, son of *Kiyomori*.
8. *Soga Hako-ō-maru* (afterwards *Gorō Tokimune*).
9. Ghost scene.
10. (3-sheet.) Pleasure boat with a noble and attendants.
11. (2-sheet.) Street scene with giant mask, New Year's Day.
- 12, 13. (3-sheet.) Theatrical scenes.
- 14-20. (2-sheet.) Theatrical scenes.
- 21-23. (2-sheet.) Theatrical scenes.
24. *Hidari Jingōrō*, the famous sculptor.
25. The Mikado *Antoku* and attendant.
26. *Oniwaka-maru* (*Benkei*) and the giant carp.
27. *Kwaidomaru* (*Sakata Kintoki*).
28. *Rochishin*, one of the 108 Chinese heroes from the novel *Saikoden*.
29. *Yoshitsune*.
- 30-34. Portraits of historical, &c., personages.

Album. The portraits of the Forty-seven Rōnin.

Masakune Yoshifuji. (Late 18th century.)

1. Landscape. The waterfall of Nikko: partly painted by hand.

** A rare and possibly unique specimen.

Sadahide. (Early 19th century.)

1. (2-sheet.) Firefly hunting.
2. Portrait of a lady.

Shikimaro. (Early 19th century.)

- 1, 2. Portraits of beauties.

Shunchō. (Worked 1780-1821.)

1. (5 sheets of a set.) A promenade under the wisteria blossom.

Shunsen. (Early 19th century.)

- 1-7. Landscapes.

Shunshō. (Died 1792.)

- 1-6. Portraits of actors in character.

Shunyei. (Early 19th century.)

1. Two warriors fighting.

Teisai Senchō. (Early 19th century.)

1. Theatrical scene.

Toyohiro. (Early 19th century.)

1. The son of a noble, with attendants.

Tsukimaro. (Early 19th century.)

1. Noble with a lady and boy attendant.

Utamarō. (1754-1806.)

- 1-9. Full-length portraits of beauties, &c.
- 10-13. Half-length portraits of beauties.
- 14-22. Groups of figures.
23. View of Kameida Temple, Yedo.

- 24. Summer Festival on the Sumidagawa.
- 25-36. Illustrations of the silkworm industry.
- 37. Portrait of a lady.

* ** This is printed with red outlines for the flesh, and blind printing in the background. It is probably one of the best impressions in existence, and was published by *Kanehiya*.

See also Albums of colour-prints.

Toyokuni I. (1768-1825.)

- 1. Portrait of a beauty.
- 2-3. Theatrical characters.
- 4. Scene on New Year's Day.
- 5. (2-sheet.) *Soga Jurō Sukenari* and *Kudō Sayemon*.
- 6. (3-sheet.) View of the Sumidagawa.
- 7. (2-sheet.) Night scene, two ladies with attendants.
- 8. Ladies crossing a bridge. Published by *Yamada*.

Toyokuni (Gosōtei). (Son of Toyokuni I. Early 19th century.)

- 1-4. Portraits of beauties, &c.
- 5-8. Theatrical scenes (3-sheet.)
- 9-21. Theatrical scenes (2-sheet.)
- 22-24. Theatrical scenes (1-sheet.)
- 25. (3-sheet.) Theatrical scenes. The *Soga* Brothers.
- 26. (2-sheet.) Street merchants—dealers in goldfish and insects.
- 27. (2-sheet.) Snow-scene on the banks of the Katsura-gawa, Kyōto.
- 28. (3-sheet.) Theatrical scene.
- 29. (Two of 3-sheet.) Theatrical scene. Orchestra and dance.
- 30. Theatrical scene.

Yeishi. (Worked 1781-1800.)

- 1. (3-sheet.) Picnic party of a noble on the river.
- 2, 3. Portraits of beauties.

Yoshifuji. (19th century.)

- 1. The Hand-game.

Yoshi-iku, Ikkeisai. (19th century.)

- 1-9. *Makoto-no tsuke-hana-no Sugata-yei*. "True pictures of the shadow from morn and the flower." A set of silhouette portraits.

ALBUMS AND BOUND VOLUMES OF COLOUR-PRINTS.

1. Album. Various subjects ; by Utamaro, Kunisada, Yeizan, Toyokuni, Yeisen, Yeishi, and others.
2. Album. Beautiful women ; by Toyokuni, Utamaro, Keisai, Kuniyoshi, and others.
3. Album. Actors ; by Toyokuni and others.
4. Album. Beautiful women ; by Yeizan, Toyokuni, Kunisada, and others.
5. Album. Beautiful women ; by Utamaro, Kunisada, and others.
6. Album. Beautiful women ; by Utamaro, Keisai, Yeizan, and others.
7. Album. Beautiful women ; by Kunisada, Yeisen, Toyokuni, and others.
8. *Shunshō*. Twenty pictures of beautiful women.
9. *Harunobu*. Ten pictures of beautiful women.
10. Album. Beautiful women ; by Kunisada, Yeisen, and others.
11. *Sensai Yeitaku*. Children at play.
12. *Hokusai*. Nine colour-prints. *Fugatei*.
13. *Kunikazu* and others. 159 views of Ōsaka and Kyōto.

SURIMONO.

Set A. (Loose prints, mounted.)

1. *Kenzan.* Landscape, with the spring planting of rice. Cut and published by *Shofuin*. New Year's card. Seal of the artist.
2. *Gyodai.* Persimmon. Dated *Bunsei* (A.D. 1818-29). New Year's card. Seal of the artist.
3. *Baihyō* (aged 12 years). Ornamental tile as flower-vase. New Year's card. Seal of the artist.
4. (Unknown.)
5. *Gakutei.* *Gohei*, fern and new moon. New Year's card.
6. *Gakutei.* The poetess *Komachi*.
7. *Kōka.* (School of Hokusai.) *Okina* (mask-box), and fan used in *Nō* dance.
8. *Shūtei.* Chrysanthemum. Made for a meeting of poets.
9. (Unknown.)
10. (Seal, unknown.)
11. *Kyōka.* The *doi* (long months) and *Shō* (short months). Implements of the scene in the *Nō* dance called *Ōtsubo*.
12. *Kōsai.* Mantis and autumn fruit.
13. *Sanhin.* Flower. New Year's card. Seals of the artist and poet.
14. *Gyōzan.* Crayfish. New Year's card.
15. *Sansai.* Monkey and waterfall. New Year's card.
16. *Zeshin.* Bird-scares—a token of good luck. New Year's card.
17. *Keihyō.* Sparrow dance implements. New Year's card.
18. *Kōnan.* Rice. Made for a meeting of poets in spring, year Meiji 11 (A.D. 1877).
19. (Unknown.)
20. *Chikuyen.* Flowers of the season. Made for a club of poets.
21. *Kaikadō Rōkyō.* *Sakyō.* *Nō* dancer's red wig. Made for a meeting of poets.
22. *Benkoku.* Daimyo carriage and *Hō* birds with cherry blossom, wisteria, and pine, to symbolize spring, summer, and autumn. Cut by *Kataoka*.
23. *Hokkei.* Bow and arrows; for the birthday of a boy. One of a set of twelve.
24. *Hokkei.* *Chō-hi*: one of the Chinese heroes from the *Suikoden*. New Year's card.
25. *Hokkei.* *Rowashi*: one of the Chinese heroes from the *Suikoden*. New Year's card.
26. *Hokkei.* Box to enclose a letter. New Year's card.
27. *Gyōkuyen.* Bamboo with symbols of good luck.
28. *Rōshū.* (? *Seiōbō*: a sage.)

Album B.

TITLE: *Nō Kyōgen surimono-shu*. Collection of *surimono* representing the scenes of the *Nō* dance. By *Kōsetsu*.

1. *Samba*. The first scene.
2. *Taka Sago*. Associated with marriage and symbolical of long wedded life.
3. *Seihiro*. Increasing prosperity.
4. *Asigari*. Flower of *Asi*.
5. *Fuku-no-kami*. The gods of good fortune.
6. *Hagoromo*. The feather robe of Buddhist angels.
7. *Sanbon hashira*. The three rods.
8. *Sakyo*. Peony, and dancer representing a lion.
9. *Shojo*. Dancer representing a large monkey fond of *sake*.
10. *Harashiyama*. A mountain near Kyōto, with cherry-blossom as an imperial token.
11. *Hashi Benkei*. *Benkei* and *Yoshitsune*.
12. *Uya*. Carriage of a *daimyo*.
13. (Unknown.)
14. *Dojōji*. The story of the temple bell.
15. *Tamanoye*. The Dragon King and the Crystal Ball.
16. *Mumegaye*.
17. *Matsukazi*, the story of.
18. *Kura-ma-tengu*. *Yoshitsune* and the *Tengu*.
19. *Ninin shizuka*. Two *shizuka* dancers.
20. *Tiyoriō*. The warrior *Tiyoriō* and the Dragon King.

Album C.

1. *Keisai Yeisen*. Two girls, one ironing a *Kimono* and the other sewing.
2. *Sōshin*. Hatchet and plum-blossom. The seal of the artist.
3. *Kunisada, Tokiyen*. *Soga Gorō*, one of the *Soga* brothers.
4. *Shunman, Toshimitsu*. Temple of Itsukushima, and a girl with a lantern.
5. *Utamasa*. Chrysanthemum, maple, and fungus. Sealed "Autumn Season." Published in Owari.
6. *Kitao Kosuisai (Shigemasa)*. Buddhist emblems.
7. *Gakutei*. One of the *Sennin*.
8. *Kunisada, Kochorō*. A courtesan. Signed "Made by request."
9. *Itchinsai*. Flower arrangement. Seal *Utagawa*.
10. *Keisai Yeisen*. *Benten* and a boy.
11. *Ippōsai Kuniyasu*. *Muranosuke*, *Urashima*, and *Tobosatsu*. The three famous old men, as a token of long life. Marked "Not made for sale."
12. *Kunisada*. Two actors in the play *Takasago*.
13. *Kunisada Gototei*. An actor in character. Seal of the actor *Sakuramaru*. Third of a series.
14. *Toyohiro*. Tea ceremony implements.
15. *Toyohiro*. Princess on a balcony.
16. *Toyokuni II*. Portrait of the actor *Danjiuro V*.

17. *Toyokuni I.* Scene from the play *Tetsugayū Otokonosuke*.
18. *Toyokuni II.* Portrait of the actor *Danjiuro IV.*
19. *Ippitsei Yeisen.* Two geisha.
20. *Ryūsai.* A Chinese warrior. Seal of the artist.

Album D.

TITLE: *Komei Ukiyo-ye zukaishu.* Collection of designs by great artists of the Popular School.

1. *Hokusai Gwakyōjin.* Man and courtesan with monkey.
2. *Hokusai.* Persimmon and locust.
3. *Hokusai.* Woodseller.
4. *Hokusai Tameichi.* The crystal ball. One of a set of four.
5. *Hokusai Tameichi.* A set of armour. One of a set of four.
6. *Hokkei, Aōigaoka.* Cock and drum: emblems of peace.
7. *Shunman.* Pheasants.
8. *Hokkei.* (By request.) Helmet and *suriiji* flower.
9. *Hokkei.* Smoking set and stand for robes. One of a set.
10. *Shunman.* Peony.
11. *Shunman.* *Suriiji* flowers. One of a set of three.
12. (Unsigned.) A *Nō* dancer.
13. *Shigenobu.* Girl working at a loom.
- 14, 15. *Toyokuni II.* Courtesan and actor in the character of a wrestler. Two of a set.
16. (2-sheet.) *Kunisada, Gototei.* *Benkei* and *Yoshitsune* on Gojo Bridge.
17. *Kuniyoshi, Ichiyusai.* The wrestler *Ikarizuna Rikiya.*
18. *Toshimitsu (Shunman).* Butterflies.
19. *Giokuhan.* The shell game.
20. (Unsigned.) Sea-water buckets, *shiwokumi.*
21. *Sessen.* *IIagi* flower and moon. Seal of the artist.
22. (Unsigned.) *Fukusa* and screen.
23. *Shunman.* Plum. Made by *Shunman* from a picture by *Nanrei*, whose seal it bears.
24. *Makoku.* Cherry and moon-evening time.
25. ——— Poems with seals of various priests.
26. *Kunisada, Gototei.* Portrait of himself. Inscribed: "From this year I take the name of Toyokuni the second, 7th day of the New Year." (1814).
27. *Hogyoku.* Landscape. Seal of the artist.
28. *Gyoku-oka.* Servants of the Imperial Household. Seal of the artist.
29. *Seisō.* Lotus. Seal of the artist.
30. *Keisai Yeisen.* Kites.
31. (*Hokusai* or *Hokkei.*) Cherry blossom.
32. *Kōngwai.* The crystal ball.
33. *Kiosai Yeitaku.* The great gate of the Sammon Temple at Kyōto.
34. *Hokuba.* Bird and flowers.
35. *Torin.* Spring flowers. Seal of the artist.
36. *Sansetsu.* New Year's decorations. Seal of the artist.

37. *Nanko*. Mount Fuji. Seal of the artist.
38. *Hogioku*. Dragons rising from an ink-pot. Seal of the artist.
39. *Hogioku*. Fish. Seal of the artist.
40. *Riōka*. Torii and pigeon. Seal of the artist.
41. *Shuntei*. Cherry-blossom and willow. Seal of the artist.
42. *Bunkoku*. Bamboo and moon.
43. *Keikiyo*. Tortoise.
44. *Riō-oka*. Bridge and thorn.
45. *Shinsai*. Writing-table.
46. *Kozan*. *Gohei*. Seal of the artist.
47. *Gekka*. Mice.
48. *Norisaye*. Plum-blossom.
49. *Sugaku*. New Year's Day decorations.
50. *Sansetsu*. Foot-prints in the snow. Published by Chotei Shoki, Yedo.
51. *Sennan*. Landscape.

Album E.

1. *Hokusai*. *Hotei*. Seal of the artist.
2. *Gakutei*. *Sadaoka Yukihi* threading a needle for silk embroidery.
3. *Gakutei*. The Chinese Emperor and Yukihi playing a flute.
4. *Gakutei*. Yukihi in a verandah.
5. *Hokkei*. Searching for shell-fish. No. 13 of a set. A New Year's card.
6. *Toyohiro*. *Ebisu* and the young girl. A New Year's card.
7. *Hokkei*. Travellers coming to a temple gate. A New Year's card.
8. *Gakutei*. A religious (Shintō) dancer.
9. *Hokkei*. The boy-hero Kintoki making a fight between a cock and a *Karasu-Tengu*. Cut by *Yedofusa*. Published by *Yedogen*.
10. *Hokkei*. The Goddess Benten playing a *biwa*.
11. *Shinsai*. Travellers and cherry-blossom. Made for a meeting of poets.
12. *Hokkei*. Lady with a present of young bamboo plants. A birthday card.
13. *Hokusai* (*Sōrin*). Woman washing linen. Made for a meeting of poets in summer.
14. *Shigenobu*. Girl weaving brocade. A New Year's card.
15. *Hokusai*. *Yoshiwara* girl and a master-poet playing with a monkey. A New Year's card.
16. *Hokusai*. *Yoshiwara* woman with two gentlemen. A view of Mount Fuji.
17. *Gakutei*. A *Yoshiwara* woman.
18. *Hokkei*. *Yamamuba*, the mother of *Kintoki*, with his axe. Cut by *Yedofusa*. Published by *Yedogen*.
19. *Hokusai*. Persimmon and locust. Seal of the artist. Made for a meeting of poets.
20. (Unknown.) Owl and *mokuren* flower.
21. *Shunman*. Peony and iris. A New Year's card.
22. *Shigenobu*, *Yanagawa*. The *Kikudōji* and rock in shape of a goat. Made for a meeting of poets. Seal *Yanagawa*.
23. *Gakutei*, *Sadaoka*. Lady and peacock. A New Year's card. Seal *Sadaoka*.
24. *Gakutei*, *Yashinra*. Chinese Empress with a dragon. A New Year's card.

25. *Shigenobu, Yanagawa. Take-no-Uchi*, the attendant on the Empress *Jingō*. A New Year's card. Seal *Yanagawa*.
26. *Hokusai*. Woodseller caught by a kite. A New Year's card.

Album F.

1. *Toyokuni, Gosotei. Kokusenya* pulling down the temple gate.
2. (*Shigemaru*.) Poultry. Made for a poets' meeting.
3. *Nanrei. Okame*: a spirit of good luck. A New Year's card. Seal *Nanrei*.
4. *Shinsai*. Kite, cake-box, and flower arrangement. A New Year's card.
5. *Kwasii*. Fishing scene. A New Year's card.
6. *Ki-ichi*. Decorative standard carried in May. Made for a poets' meeting.
7. *Hōgyoku*. Olive leaf. A New Year's card.
8. *Baigaku* (girl, aged 13). Branch of camellia. Made for a poets' meeting in autumn.
9. *Riōkō* (seal). Chopsticks. Made for a poets' meeting at the time of the New Year.
10. *Masujo* (female artist). Stork. A New Year's card.
11. *Yakusai*. Food-safe. A New Year's card.
12. (Illegible.) Artist's tools for fan-painting. Made for a meeting of poets at time of the New Year.
13. *Shinsai*. Dress material. Made for a meeting of poets.
14. *Teisai*. Cock and hen. New Year's card with an almanac.
15. *Kwoga*. Mask and New Year's decoration of rice straw. A New Year's card.
16. *Rōshun. Yoshiwara* woman and plum blossom. A New Year's card.
17. *Kisui*. The Ship of Good Fortune called *Sumiyoshimaru*. Made for a meeting of poets in the New Year.
18. *Totarō* (seal). Mount Fuji. Made for a meeting of poets in the New Year.
19. (Unknown.) Flowers. New Year's card.
20. *Sampei* (seal). Calendar made from paper used in the game of *Sugoroku*, played with dice. A New Year's card. Dated 1867.
21. (Unsigned.) Mandarin ducks. A New Year's card.
22. *Nanrin*. Camellia and iris. Seal of the artist.
23. *Sanrei* (seal). Peony. Made for a meeting of poets in summer.
24. (Illegible.) Caricatures.
25. *Shoraishō*. The *Fukujiso* flower. Made for a meeting of poets.
26. *Hoku-un*. Fan. A New Year's card.
27. *Suitō*. Basket and cabbages. Made for a meeting of poets.
28. *Shigemaru*. Sheaf of rice. A New Year's card.
29. *Hogioku*. Wild rose-blossom. A New Year's card.
30. *Hogioku*. Card of silk with children's game of pieces of orange tied up to represent monkeys. A New Year's card.
31. (Unsigned.) A New Year's card. Dated 1858.
32. *Hoku-un*. Plum-blossom and the new moon. A New Year's card.
33. *Ansen* (aged 63 years). Lotus-blossom. Made for a meeting of poets. Dated period *Meiji* (1867—).
34. *Giokuhō*. Daimyō carriage. Made for a meeting of poets in the New Year.

35. *Baigaku* (girl aged 11 years). New Year's decorations.
36. *Baigaku* (aged 11 years). New Year's decorations.
37. *Hokuba*. Nightingale and plum-blossom. A New Year's card.
38. (Unknown.) Card for a meeting of poets in the New Year.

Album G.

1. *Toyokuni, Gosotei*. Outside of a theatre: within, a stage with actors. A New Year's card.
2. *Tsukimaro, Kurōtei*. Chinese Emperor with horse coming out of a gourd. A New Year's card.
3. *Kunisada, Gototei*. Actors. A birthday card.
4. *Kunisada, Gototei*. Actors.
5. *Hokusai (Sōri)*. *Kimono* case.
6. *Toyokuni I*. Play-bill of a theatre. Dated 1810. A tradesman's New Year's card.
7. *Toyokuni, Gosotei*. Actors. A New Year's card.
8. *Shuntei*. Theatrical scene. A New Year's card.
9. *Hokuga*. *Awabi* shell. A New Year's card.
10. *Tsukimaro*. Actors. A tea-house New Year's card.
11. *Shinsai (Hokusai)*. Old man, lady, and boy. A New Year's card.
12. *Kunisada*. Actors. A New Year's card.
13. (Illegible.) *Kinko* and the carp. A New Year's card.
14. *Shunman*. Colour-prints. A New Year's card.
15. *Shunman*. Flower arrangement. A New Year's card.
16. *Shunman*. Doll, candlestick, water-bucket, and *koto*. A New Year's card.
17. *Shunman*. Doll and paper toys. A New Year's card.
18. *Shunman*. Bow and arrows, and a *kimono* in its case. A New Year's card.
19. *Shunman*. Toys, and a *papier-mâché* box. A New Year's card. (14 to 19 belong to a set of twelve.)
20. *Shinsai (Hokusai)*. A toy-maker. A New Year's card.
21. *Shunman*. Patterns for brocade and leather. A New Year's card.
22. *Toyohiro*. Ladies playing the shell-game. A New Year's card.
23. *Shinsai*. Saddle and trappings. A New Year's card.
24. *Kunisada*. Actor making up his face with a toilet set. A New Year's card.
25. *Utamaro*. A *Yoshiwara* woman. A New Year's card.
26. *Shinsai (Hokusai)*. Farmer's boy gathering shells. A New Year's card.
27. *Hokkei*. One of the Hundred Chinese Heroes. A New Year's card.
28. *Hokkei*. *Také-no-uchi*, the attendant on the Empress Jingō with the child Yoritomo. A New Year's card.
29. *Toyokuni, Gosōtei*. A *Daimyō* drinking *saké*. A New Year's card.
30. *Gakutei*. Armour and sword-rack. A New Year's card.
31. *Hokkei*. A *Yoshiwara* girl. A New Year's card.
32. *Hokkei*. A *Yoshiwara* girl. A New Year's card.
33. *Gakutei*. A meeting of poets. A New Year's card.
35. *Hokkei Yamamuba*, the mother of *Kintoki* with two *Tengu*. A New Year's card.
36. *Shinsai*. Lady and boy with a lantern. A New Year's card. One of a set of three.

37. *Hokuba*. The Ship of Good Fortune with Nō dancers. A New Year's card.
38. *Keisai*. Geisha with the cherry blossom on the Sumidagawa. A New Year's card.
39. *Gakutei*. A princess with a case of books. A New Year's card.
40. *Toyokuni I*. Ladies hanging a poem on a plum tree. Made for a meeting of poets.
41. *Hokuba*. The *Yoshiwara* at night. A New Year's card.
42. *Kuniyoshi*. Actor in character of a *Daimyō*. A New Year's card.
43. (Unsigned.) Lady and boy in snow. A New Year's card.
44. *Kunisada*. *Kato Kiyomasa* and a Corean general. A New Year's card.
45. *Kunisada II*. A *Yoshiwara* woman. A New Year's card.
46. *Gakutei*. Actors behind the curtain. A New Year's card. (5-sheet.)

Album H.

1. *Hokkei*. A *Yoshiwara* woman. A New Year's card.
2. *Chiharu*. *Yoritomo* and his wife. A New Year's card.
- 3-6. *Kuniyoshi*. Scene on the sea-shore. A New Year's card. (Sheets 1, 2, 4, 5 of a set of five.)
7. *Hokkei*. Gathering shell-fish. A New Year's card.
8. *Hokusai*. Geisha at her toilet. A New Year's card.
9. (Duplicate.)
10. (Duplicate.)
11. *Kunisada, Gototei*. Actors. A New Year's card.
12. *Kunisada, Gototei*. Actors. A New Year's card.
13. *Kunisada, Gototei*. Actors. A New Year's card.
14. *Kunisada, Gototei*. Actors. A New Year's card.
15. *Yoshitoshi*. One of the twenty-four examples of filial piety. A New Year's card.
16. (Duplicate.)
17. *Matora*. *Yoshiwara* girl. A New Year's card.
18. *Kwasei*. The story of Little Peachling. A New Year's card.
19. *Nanrei*. Boy flying kite. A New Year's card.
20. *Nanrei*. Woman with New Year's decoration. A New Year's card.
21. *Nanrei*. Boy singing. A New Year's card.
22. *Aiso*. Dogs carrying letters. A New Year's card.
23. *Nanrei*. A New Year's dancer. A New Year's card.
24. *Nanrei*. A monkey dance. A New Year's card.
25. *Nanrei*. *Manzai* dancers. A New Year's card.
26. *Nanrei*. Farmer and his wife. A New Year's card.
27. (Illegible.) Boys flying a kite. A New Year's card.
28. *Hokusai*. Peasant and bullock. A New Year's card.
29. (Unsigned.) *Daikoku*. A New Year's card.
30. *Yeizan*. Rabbits writing the label of a tradesman's day-book. A New Year's card.
31. *Kunimune*. *Fukurokojiu* and *Daikoku*. A New Year's card.
33. *Keisai Yeisen*. *Daruma* made of snow, and servants frightened. A New Year's card.
34. (Unsigned.) Lady and boy at play. A New Year's card.
35. (Illegible.) Shintō temple. Servant carrying water-bucket. A New Year's card.

36. (Unsigned.) Insect-seller. A New Year's card.
37. *Riokō*. The story of the tongue-cut sparrow. A New Year's card.
38. *Kunisada, Gototei*. Actors. A New Year's card.
39. *Hokusai*. Marionette player. A New Year's card.
40. *Nantō*. A picnic party of the Seven Gods. Made for a meeting of poets.
42. *Shinsei*. Travellers. A New Year's card.
43. (Unsigned.) A kite. A New Year's card.
44. (Unsigned.) Actor. A New Year's card.
45. *Kunisada*. Actor. A New Year's card.
- 46-49. *Toyohiro, Yoshiwara* scenes. A New Year's card.
77. *Toyokuni, Gosōtei*. Actor. A New Year's card.
78. (Duplicate.)
79. *Hokusai*. Landscape.

Note.—The missing numbers in this Album are allotted to *Nishikiye*.

MYTHS, LEGENDS, ETC.

ABÉ-NO-SEIMEI.

Abé-no-Seimei was a celebrated astrologer who lived in the tenth century, a descendant of the poet Abé-no-Nakamaro. His father, Abé-no-Jassima, was one day in the temple of Inari Sama, when a fox which was being hunted for his liver, which is prized as a medicine, ran up to him for refuge. He refused to give up the fox, and set it free. Soon afterwards he met a very beautiful girl, whom he married. After the birth of a child she appeared to him in her fox-shape, confessing that she was the fox whose life he had saved. The child, Seimei, grew up possessed of supernatural powers, became court astrologer to the Emperor Toba, whom he cured of a mysterious malady by detecting in his favourite concubine, Tamamo-no-maye, a nine-tailed fox. He exorcised the fox-spirit, and the Emperor regained his health. On Inro 393, we find him destroying the charm of the witch.

AMAKURIKARA.

The Amakurikara is very often engraved or sculptured on sword blades (*see* Swords 133, 153; Kozuka, 293). The name is an abbreviation of "Ama-rio no Kurikara rio," "Amario" being "rain-dragon," and "Kurikara rio" a "dragon twined round a sword blade." The "Amagoi ken," or "Praying for rain" sword of Kōbō Daishi, referred to in the description of Sword 153, has a vajra-shaped hilt, and bears the Amakurikara coiled round the scabbard.

AMATERASU.

Amaterasu, the Sun-goddess, was the fair daughter of Izanagi and Izanami, the god of the air and the goddess of the clouds, the earth-makers. Susano-o, her brother, was ruler of the ocean, and loved darkness, and spread sorrow where he passed. The Sun-goddess sat once, as was her custom, weaving, in her palace among her maidens, when the air was darkened and the dead and mutilated body of a piebald horse, the favourite of the gods, fell at their feet. Amaterasu knew the handiwork of her cruel brother, to whom light and joy were alike hateful, and sought a retreat in a cave, refusing to come forth. The earth was wrapped in gloom and given over to the powers of evil. The gods, fearing lest night should be perpetual, and all things beautiful should vanish with Amaterasu, took counsel together. Amenoko brought the sacred sakaki trees from the heights of heaven and planted them around the entrance to the cave, decking their branches with the magatama or jewels which Izanagi had given the Sun-goddess. Ishi-kore dome no Mikoto and Amatsumara no Mikoto, the Hephæstus of Japan, forged a mirror of the metals of heaven. Amenoko in vain entreated the goddess to come forth. Then Ame no Uzume no Mikoto, the goddess of mirth, began a dance and song, while the other deities clashed pieces of wood together and drew stalks of reeds or grass across the strings of bows. Huge fires were lighted round the cave, and as the blaze waxed and was reflected in the face of the mirror, the cocks crew as though at the approach of dawn. The dance grew wilder, and "laughter unquenchable arose among the blessed gods." Amaterasu, hearing the voice of merriment, peeped forth to know its cause, and the immortals said that they laughed for joy, having among them a goddess fair as herself, and thereupon showed her the mirror. Then Amaterasu, beholding her face in the mirror, marvelled and stepped

forth. Then Tajikara-ō no Mikoto, the strong god, closed up the entrance, and drew across it a rope of rice straw to bar her retreat. As the mirror was thrust forward it fell, and the mark it still bears, for it is the sacred mirror kept in the sanctuary at Isé. On Netsuké 160 we have Uzumé with her wand and cluster of bells accompanied by Sarutahiko, the long-nosed god, watching the Sun-goddess come forth from the cave, from which rays of light are breaking, heralding her approach.

AMIDA.

Amida (Amitābha) is the most popular Buddha both in Japan and China. He, with Kwanon, presides over the "Paradise in the West." He is represented in various forms, characterised by the position of hands and fingers; in Lacquer 203 we have him as the saving Buddha or Amida, seated on the lotus. His head is covered with short, clustering curls, his brow bears the ūna, his ears are enlarged, and he is surrounded by a nimbus, all these being signs of the Buddha. The position of the hands and fingers here delineated, the hands resting upon the knees, palm upwards, with the fingers bent, so that the backs of the two last joints of the one hand touch the corresponding part of the other hand, is distinguished as Jo-bon Jo-sho (first form, first birth).

ANTOKU (*see* Colour-prints). *See* under NASU NO YOICHI.

ARHATS. *See* RAKAN.

ASAHINA.

Asahina Saburō was one of the "Kerai" or chief retainers of Yoshitsuné. Many stories are told of his prowess, the following amongst others:—

1. His exploits at the Battle of Hikkané in 1180, when he defended himself with the trunk of a pine tree.
2. His descent into Hades, where he vanquishes the demons in various trials of strength, and is finally received as an honoured guest by Yem ma, king of the region below.
3. His wrestling match with Matana no Gorō, as a climax to which he caught and hurled back a mass of rock thrown on to him from a height.
4. His encounter with Soga no Gorō.
5. His display of strength and skill in swimming, when he swam with a shark under either arm.

A further adventure which takes him to a Lilliputian land is depicted on Netsuké 108.

ATSUMORI.

Atsumori was the son of Fuji no Tsubone, and was adopted by Taira no Tadamori. When Kumagai Naozané was with the army of Yoshitsuné, besieging Ichi-no-tani, he was leading the attack on the western gate, when he heard some one playing the flute within the city. The Taira, who held the town, were defeated and obliged to take to their ships. Atsumori was endeavouring to reach the ship in which was his adopted father Taira no Tadamori, when he was challenged by Kumagai. The conflict was brief, for they fell to the ground together, Atsumori beneath his foe. Kumagai, seeing that his victim was but a youth, and of the same age as his own son, who was also in the battle, wished to spare him; but yielding at last under the taunts of his comrades, he slew the boy and sent his head, together with the flute whose strains he had that day heard within the town, which was found on Atsumori, to his general Yoshitsuné. Kumagai is said to have sought refuge in a monastery, tortured by remorse. For the challenge and conflict, *see* Netsuké 270, Pottery 207, Tsuba 178.

BADGER.

The badger (tanuki), or, more properly speaking, the racoon-faced dog (*Nycterentes procyonoides*), is supposed to share in the supernatural powers of the fox and the hare, and is famous for its propensity to mischief (*see* Netsuké 548, where the hunter is captured by the badger). The creature has the power of assuming a human form, and is frequently represented disguised in the garments of a man or woman (*see* Netsuké 545, Inro 595). On moonlight nights it is said to distend its stomach, which it then uses as a drum, attracting unwary travellers by the sound into the marsh where it lives (*see* Inro 641, Netsuké 547).

BAG OF PATIENCE.

Among the Japanese, when a man suffers some wrong or mortification for which there is no remedy, he is supposed to hide it out of the way in his invisible bag of patience (*see* Netsuké 644).

BENKEI.

Musashibo Benkei was the son of a priest, and studied in the monastery of Hiyeizan, where he made great progress, but from his wild and quarrelsome nature gained the name of "Oniwaka," or young demon. At the age of seventeen he shaved his head and started as a wandering priest, but after some years returned to Kyōto and determined to become a warrior. He gathered together a great number of swords by various means, and meeting a young man one day on the Gōjō bridge, who had a very fine sword, he demanded it of him. The stranger, however, bade him fight for it, and in the terrific contest which ensued, Benkei was completely defeated. Finding that his opponent was none other than Yoshitsuné (Ushiwaka), youngest son of Yoshitomo, Benkei begged to be allowed to serve him, and remained his faithful follower till death. The meeting and the fight are represented on Tsuba 267 and 401; Colour-prints, *Album B*; Netsuké 252. Yoshitsuné, being obliged to fly from his brother Yoritomo, was accompanied by Benkei. At the barrier of Ataka no Seki they were stopped by the followers of Yoritomo under Togashi Sayemon. Benkei, however, produced a paper from the chief priest of Hōkōji, bearing his seal, which authorised himself and companion, as travelling priests, to collect alms for a temple. This pretext, aided by a beating which Benkei gave Yoshitsuné for his disrespectful manner of listening to the reading of the document, enabled them to escape. This adventure is portrayed on Kakemono 197.

Perhaps the favourite story connected with Benkei is that of the bell of Miidera. This bell was given by the goddess Otohimé to Tawara Toda Hidesato, but Benkei carried it off from Miidera to his own monastery of Hiyeizan. He found, however, that the only sounds it would emit were feeble, wailing notes pleading for its restoration to Miidera, so he rolled it down the hill, thus producing the scratches it is seen to bear. It was finally recovered by the monks of Miidera and replaced. The story of the bell is treated on Kakemono 161. Another favourite subject is that of Benkei writing a notice, by order of Yoshitsuné, to protect from injury by passers-by the plum-tree of Amagasaki, on which the Emperor Nintoku (A.D. 313-399) had written a famous poem (*see* Tsuba 269). Benkei is generally represented as of great size, with a fierce, swarthy countenance, and armed with a large number of weapons (*see* Lacquer 149, Netsuké 115, 149). He was killed at the battle of Koromogawa, when Yoshitsuné was defeated.

BENTEN or BENZAITEN.

Benten is identified with Sarasvati, the goddess of speech and learning, the wife of Brahma the bestower of wealth, fertility, and offspring. She is one of the seven Household Gods

(*q.v.*). Her attribute is the serpent or dragon (*see* Inro 541, 549, Ivory 145); the connection is supposed to have arisen from her appearance in Japan on the day of the snake. The Japanese popular representation of Benten embodies the national idea of female beauty: she often appears as a musician with a koto (*see* Netsuké 938, Colour-prints), and in company with one or more of the other gods of Good Fortune, *e.g.*, with Fukurokuju in Ivory 193, with Bishamon and Yebisu in Lacquer 466; while, on the other hand, in Lacquer 371, we find her with Hachiman and Inari.

BHADRA.

Bhadra or Hattara Sonja is one of the sixteen Rakan or Arhats. He is found in the kagami-buta of Pipe Case 32, accompanied by his attribute the tiger. He is generally represented holding the "shakujo" (ringed staff) or "nioi" (a short carved wand or sceptre, symbolical of the power of the Faith).

BISHAMON.

Bishamon is one of the seven gods of Good Fortune, and also has a place among the twelve Dêva kings. Although represented as a warrior in full armour, he is regarded as the god of wealth. He is called, indifferently, Bishamon or Tamonten. For various presentments of Bishamon, *see* Lacquer 466, Fuchi-Kashira 145, 148, Sword 113. He is identified with the Brahmanic Kuvera or god of wealth, the Hindoo Plutus.

BLIND MEN.

Blindness would seem to be a common affliction in Japan. From time immemorial blind men have practised the occupation of shampooers, which profession is limited to them. By it they often acquire such a competency as to be able to practise money-lending as well. Until recent times these blind shampooers were all members of a great guild, possessing certain legal privileges, and admitting of several grades, which could be attained by those who showed proficiency in the art. The blind also are often itinerant musicians (*see* Netsuké 604). They are frequently represented in Netsuké in the practice of their profession (*see* Netsuké 879, 715).

BUGAKU.

A dance performed only before the Court and at some temple festivals. The dancers were all warriors, and the performance was held in the open air. The ceremony is an older one than the Nô dance, and was formerly called Saragaku.

BUTTERFLY DANCE.

The Butterfly Dance is performed by women with butterfly wings fixed to their shoulders. It is a subject frequently represented in Japanese art, but of it we can find no further explanation; *see*, however, for examples, Netsuké 498, Inro 478.

BU-WŌ OF SHŪ.

Bu-wō of Shū (B.C. 1069-1116) headed a revolt in China against the tyrant Chuo, and a battle took place on the plain of Bokuya. Hōsō, one of the generals of Chuo, cut his way through the mêlée to Bu-wō, and attacked him with a spear. A golden dragon, however, with eight claws, appeared bathed in a brilliant light, and, hovering over Bu-wō, put to flight his antagonist. This incident we find depicted on Tsuba 542.

CARP.

The carp leaping up a waterfall is a symbol of perseverance, and is held up to the young as a model to incite them to persistent effort. It is a favourite subject with Japanese artists, and

we find also representations of the legend of the dragon-carp. The fish, when it had finally reached the top of the fall, became a dragon. This is founded on a Chinese tradition which says that when the sturgeon in the Hwang-ho succeeds in passing up the rapids called the Lung men or Dragon gate, in the third month of the year, it thereby becomes a dragon. The carp sometimes retains its piscine form with the addition of dragon's wings. For examples of the carp leaping the waterfall, *see* Inro 376, 557, Kakemono 160, and for the dragon carp, *see* Metal-work 37. On Inro 1028, we see the carp leaping, and also in its dragon form, having attained the top of the fall.

CHARM-BAG.

The charm-bag (kinchaku, or mamori-bukuro) is made often of a bit of brightly-coloured brocade or other material, and is intended for the reception of a charm (mamori-fuda), *see* Pipe-cases, &c., 24. A charm-bag is frequently worn by children to prevent them from being run over or otherwise harmed. The Japanese artists often use the charm-bag as a model for the shape of small objects such as netsuké; for examples of this, *see* Netsuké 33, and Inro 929.

CHŌHI.

Chōhi (Chinese, Chang Fei) was a sworn brother-in-arms of Kwan-ū and Gentoku or Riūbi, and won with them immortal renown in the Wars of the Three Kingdoms. He gained a great victory over Tsao-Tsao by pretending to give himself up to carelessness and feasting; for, seeing the camp apparently undefended, and the only members of the garrison visible being engaged in drinking and merrymaking, the general of Tsao-Tsao advanced on the camp, only to find that the revellers were literally men of straw, and that the formidable Chōhi was descending on their rear. Chōhi is frequently represented with his comrades, *see* Pipe-case 1, Netsuké 946, Colour-prints, and elsewhere. He died by the hand of an assassin in 220 A.D.

CHŌKWARŌ.

Chōkwarō or Tsugen was one of the eight Rishi or sages of the Taoists. He is remarkable for the possession of a wonderful horse, which he kept in a gourd. In Inro 544, Netsuké 925, we see him with the gourd from which, in Inro 839, Netsuké 559, Tsuba 448, the horse is issuing. In Netsuké 422 we see him with the horse (which he has reduced to a suitable size for entering the gourd) held under a fan.

CHŌRIŌ.

Chōriō (Chinese Chang Liang) is one of the great heroes of Chinese history. He was a powerful adherent of Liu-Pang, who founded the Han dynasty. When still in his youth he encountered one day an old man, who, riding over a bridge, had lost the sandal from his foot. Chōriō, remembering the reverence due to age, picked it up and restored it to the sage, who, in return, presented him with a roll, from which in later life Chōriō is supposed to have derived the wisdom which made him so valuable an adviser to his sovereign. He abandoned public life soon after the accession of Liu-Pang, and died in retirement, B.C. 189. It is said that the precious roll found its way into Japan, where it was studied by Yoshitsuné and other heroes. For illustrations of the story, *see* Inro 488 and 638, Kozuka 298, Tsuba 231, where we see Kōsekiko, the sage, mounted on horseback riding over the bridge with Chōriō in the stream below. In accordance with one version of the story, Chōriō is represented as riding on a dragon in the water; *see* Netsuké 693, 694, Tsuba 346. On Netsuké 102 we have the incident of the presentation of the roll.

CHŌUN.

Chōun was a famous Chinese warrior and adherent of Liu-pei (Riūbi or Gentoku). On the defeat of Liu-pei by Tsao-Tsao, in 195, Chōun rescued the infant son of his lord by fighting his way through the enemy with the child on the saddle with him. During his pursuit by his foes, a chasm suddenly opened in the ground before him, which, however, he cleared with a mighty leap, and delivered the child in safety to his father. On Tsuba 123 we have the hero in full armour mounted on horseback.

COCK ON DRUM.

The reference is ultimately to a Chinese story, which relates that the "Remonstrating Drum," placed on a post outside the palace of the Emperor, when beaten, gave the signal to summon the troops. During the reign of the Emperor Yao, it was so seldom used that it became a roosting-place for fowls. Any one who had a complaint to make or a wrong to be redressed would call attention to his grievance by sounding the drum. The Japanese name for it is "Kan-ko," and its use is said to have been first introduced by the Emperor Kotoku (645-654) for the same purpose as in China, and to have been practised also at Kamakuru by the Shoguns. For illustrations of the custom, *see* Inro 49, 372, 447, 502, 591, Metal-work 72.

DAIKOKU.

Daikoku is one of the seven gods of Good Fortune, and in his well-known form is a Japanese creation, his attributes of the hammer and bag having been introduced in the eighth century by Kōbō Daishi, to whom the god was revealed in a vision. As a Buddhist divinity he appears as Mahakara or Dai-koku-jiu, the great black god, from the custom of rubbing with oil the image of the god which stood near the dining-hall of the temple. He is sometimes represented with a blackened face, but otherwise there is very little resemblance between the stern Hindoo deity and the rollicking Daikoku of Japan. He is generally dressed in the costume of a well-to-do Chinese, and bears in one hand a mallet or hammer, and with the other grasps the neck of a sack, which he carries over his shoulder. He stands upon two bales, which are generally said to be filled with rice, though some say one with rice and one with tea, and is generally accompanied by a rat. His hammer bears a representation of the sacred gem, and with it he incorporates the Ju and Yō (male and female principles), being thus a creative divinity. His bag is said to contain the Takara-mono (*q.v.*) or precious things. The rice-bales are his attribute as God of the Five Cereals, and the rat, because the day appointed to be held sacred to Daikoku is in the Japanese calendar the day of the rat. He is a very favourite subject for humorous representation by Japanese artists, *see* amongst many other examples Inro 1025 and Netsuké 458, where, with bag and hammer, he stands on two bales; Inro 560, where with rats he emerges from a huge version of his own hammer; Netsuké 696, where he gives his hammer for a plaything for the rats; Netsuké 896, where rats in costume are performing on his bag; Netsuké 400, where with Yebisu he appears in a kind of shrine. In Ivory 136 he appears with his masquerading rats; *see* also Ivory 209, 233, 170. On Tsuba 313 he suffers from the thieving propensities of his satellites.

DARUMA.

Daruma was the son of an Indian king, who in 520 retired to a temple at Loyang, in China, where for nine years he remained immersed in profound meditation in a seated posture, and thus lost the use of his legs. He is said to have made the crossing to Japan seated on a reed or millet stalk (*see* Lacquer 517). After again remaining for years wrapped in contemplation, he

fell asleep. On awaking, he was so filled with remorse, that he cut off his eyelids and threw them to the ground. When he revisited the spot, each eyelid was found to have become a shrub, the leaves of which when eaten gladdened and invigorated his mind. Such is the origin of the tea-plant. He is often caricatured as a globular figure with no legs (*see* Tsuba 133, Netsuké 340, 356, Colour-prints), and often represented as yawning and stretching after his nine years' meditation (*see* Netsuké 235, 967, Ivory 208). On Netsuké 298, we have him during his meditation, which has already lasted so long that he is surrounded with cobwebs. A favourite subject for humorous representation is the female Daruma (*see* Netsuké 916), as it is considered to be impossible for a woman to emulate his nine years' silent meditation.

DOLPHIN.

The dolphin, or more properly the carp or koi, is used, conventionally treated, as a finial or ornament at the ends of roofs of castles in Japan. On the castle at Nagoya is a celebrated pair, which are often represented in works of art (*see* Inro 671, Lacquer 177). They are over eight feet in height, and are plated with gold; made in 1610 at the cost of Kato Kiyomasa, who erected the castle keep, the whole castle being built by twenty of the great daimios as a residence for the son of Iyeyasu.

DRIED FISH.

The dried head of a small fish, impaled on a stick, is placed over the door of a house to prevent the reappearance of the demons who have been expelled by the throwing of beans at the New Year (*see* Kozuka 47). The Himono or dried fish, whole, often gives its shape to a Kozuka; for an instance of this, *see* Kozuka 84.

EARTHQUAKE FISH.

Earthquakes are popularly supposed in Japan to be caused by a monster "namazu" or catfish, whose tail lies under the provinces of Hidachi and Shimosa. Takémika Tsuchi no Mikoto and Futsu Nushe no Mikoto, known generally as Kashima Dai-miojiu and Kadori Miojiu, have temples in those provinces respectively, and are worshipped as protectors against earthquakes. In the courtyard of the temple of Kashima is the top of a stone, called the "Kanamé ishi" or rivet stone, which extends an unknown depth into the earth. A prince of Mito had it dug round in a vain endeavour to find its base. This stone rests on the back of the "namazu," whose movements cause earthquakes, and it is the business of Kadori Miojin to keep the fish quiet, but he has nothing with which to do it except the Kanamé rock and a gourd. His gourd sometimes slips, and an earthquake results. Hence the proverb, "a gourd against the namazu," of useless effort. In Netsuké 625, we have the namazu represented.

ÉBISU, *see* YÉBISU.

EMBLEMS.

The use of emblematic representations is very common among the Japanese. A few of those which are most frequently found are here given, though the subject is an intricate one, and the same emblem is often found to stand for various ideas.

Bamboo, virtue and fidelity; Inro 263, 231.

Bamboo and sparrow, gentleness; Inro 419.

Bat, happiness and good fortune; Netsuké 127, Inro 1039.

Carp and waterfall, perseverance; Inro 376, 557, 1028.

Chrysanthemum, purity; Inro 335, Netsuké 139, 460, and many others.

- Crane*, longevity; Inro 179, 459.
Dragon in cloud across Fuji, success in life; Kozuka 12, 243.
Dragonfly, Japan and victory; Inro 675.
Ducks, mandarin, conjugal fidelity; Netsuké 187.
Fungus or mushroom, longevity; Netsuké 31.
Gourd, longevity; Inro 176.
Hammer of Daikoku, diligence; Netsuké 290, 369, 741.
Hōwō, imperial authority; Netsuké 119, 133, 159.
Iris, victory; Netsuké 141, Inro 8.
Lion (Karashishi) and peony, regal power; Inro 311, 680.
Lotus, Buddha; Inro 243, Netsuké 196, 390.
Makimono, wisdom; Inro 570.
Mantis, courage; Inro 36, 466.
Nanten plant and berries, better fortune; Inro 67, 821.
Paulownia, rectitude; Netsuké 119, Inro 1048.
Peach, marriage, longevity; Inro 745, Netsuké 461.
Pine, bamboo, and plum, longevity; Inro 113, 374.
Spider, craft; Netsuké 222.
Stag and maple, autumn; Inro 769, Netsuké 382.
Tortoise, longevity; Netsuké 587, Inro 4, 338, 677.

These emblems are of very frequent occurrence; reference is made to some typical examples only.

FESTIVALS.

The Japanese observe five great festivals: January 7th, called Nana-kusa, or seven herbs, because seven herbs are then to be plucked and eaten; March 3rd, kept as the birthday of all little Japanese girls; May 5th, the birthday festival of the boys, when the kusudama, or ornament composed of white and red flowers, bound together with chrysanthemum leaves and oranges, by means of cords of the five colours, is hung up as a charm on one of the upright posts which support the cross-beams of a house; July 7th, called Tanabata, to commemorate the story of Kengin and Shokiyo (*q.v.*); and September 9th, which used to be the chrysanthemum festival. These festivals are often used as subjects for decorative treatment (*see* Netsuké 358, and for the boys' festival, Metal work 194). Besides these the season of the New Year (*q.v.*) is a time of festivity, and also the seasons of blossoming of the plum-trees in March, the cherry-trees in April (*see* YOSHINO), the tree peony in April or May, the wistaria in May, the iris in June, the lotus in August, the chrysanthemum in November, and the bright leaves of the maple in November. At these times the greater number of people make excursions to the most favourable spots for viewing the particular flower of the festival. There are also three festivals connected with the phases of the moon—the 26th night of the 7th moon, the 15th of the 8th, and the 13th of the 9th.

FILIAL PIETY.

The Chinese recognise twenty-four examples or models of this virtue. Some of the stories will be found under YŌKŌ, MŌSŌ, KIŌSHI, KWAKKIO, GENTOKU.

FOX.

The fox in Japan is supposed to be an incarnation of a spirit of evil, gifted with supernatural cunning, and the faculty of assuming various shapes; and these powers increase with age, till, when he reaches a thousand years, he becomes a celestial fox with nine tails (*see* the story of Tamamo no Mayé). The fox is found in most parts of Japan, and may be heard in the environs of Tōkyō, where his supernatural attributes still procure a certain immunity for him. The fox is a frequent subject for representation by Japanese artists: *see* Netsuké 534, where he figures as a priest; 647, where he is playing at go with Hotei; 683, again disguised, as a man with a large hat; on Fuchi-Kashira 72, the fox, though disguised, meets with his deserts. The Fox Wedding, "Kitsuné Yoméiri," represented on Pottery 180, refers to a Japanese story of a fox, which gives details of the ceremonial, and relates that the vulpine bride was carried home in procession through the rain, the sun shining at the same time. It is a common saying that "the fox is taking his bride home" when the sun shines during a shower of rain.

FUDO.

Fudo is represented as black, surrounded with flames, and holding in the right hand a vajra-hilted sword, in the left a rope—the rope is to bind the wicked, the sword to slay them. He is originally a Hindoo Buddhist divinity, identified with the Japanese Dai-nichi Niorai, the god of wisdom. Cascades are dedicated to him, and in those artificial ones made in gardens there is always a Fudo stone to represent him. On Kozuka 195 he is depicted standing on a rock overhanging a cascade, and on Fuchi-Kashira 153 he is recognizable by his attributes of flames, the sword, and rope, with his two attendants Seitaka Dōji and Kongara Dōji (*see* also Swords 154, 155, Metalwork 245).

FUJIN OR FUTEN.

Fujin is the god of the winds, and is generally represented with a demon's head; he has two claws on each foot, and a thumb and three claws on each hand. On his shoulders he bears a huge bag, the open ends of which he grasps in either hand, and from this bag the winds issue forth. He is also one of the Twelve Dêva Kings, and as such is represented in armour, holding a spear, from which floats a red flag. He often appears with Raijin the thunder god. For various presentments of the god of the winds, *see* Inro 899, 1040, Netsuké 699, 297.

FUKUROKUJU.

Fukurokuju is one of the Shichi-fuku-jin, or seven gods of good fortune, and is generally represented in Japanese art as a little old man, with a good-humoured face, and a preternaturally tall head, clothed as a scholar of ancient days, and bearing in his hand a crooked staff. The syllables of his name stand for "Wealth, Prosperity, and Longevity," and his attributes of the deer, crane, and tortoise also express the idea of longevity. This divinity is evidently of Taoist origin, and is by some identified with Lao-tsze himself. In common with the others who make up the Shichi-fuku-jiu, he is frequently depicted by Japanese artists (*see* Netsuké 152, Inro 150, where he appears in conjunction with the stag and pine tree, both emblems of longevity; Inro 266 and 407, where he bears his crooked staff, and is accompanied by the stag; Inro 547, where tortoises attend him).

GAMA SENNIN.

Gama Sennin, or Ko Sensai, was a Taoist Rishi who sold drugs. He was one day followed, when he went to bathe, by a man named Bagen, who saw that the sage then assumed the form

of a frog. As Bagen walked away, Gama Sennin overtook him; and, as Bagen now knew his secret, he gave him a pill which prolonged his life for a hundred years. He is very frequently represented in Japanese art with his attendant toad (*see* Netsuké 126, Tsuba 99, 345, Fuchi-Kashira 38, Ivory 128, 198, Lacquer 41).

GAMES.

The game of football was very popular with the kugé or nobles under the old régime, but the rules seem to have differed considerably from ours, judging from representations of the game; and the shape of the ball is different, for it consists of two hemispheres connected by a concave band, frequently used as a model for the shape of netsuké and other small objects (*see* Netsuké 355, Pottery 300).

The game of "Go" is frequently met with in Japanese work (*see* Netsuké 27, 647). It is played on a low, heavy, square table, which might be used as a weapon of defence (*see* Netsuké 794), and on which a horse could stand (*see* Netsuké 800). Nineteen lines are drawn in either direction on the board, crossing at right angles, making 361 points of intersection. The object of the game is to enclose these crosses and capture the adversary's men. It is played with 180 white and 180 black pieces.

Various trials of strength are much in vogue, in one called "Kubibiki," the opponents pull against each other without using the hands—on a rope resting against the napes of their necks. A similar contest between Uzumé and a demon is represented in Netsuké 681.

Another favourite pastime (called "Sugoroku") is one corresponding somewhat to our race game, where the board represents the Tōkaidō, the great highway from the western provinces to Yedo, on which are fifty-three stations (*see* Inro 130, 171, *Yehon* 1, 32, Colour-prints, *passim*). A miniature of the board forms Netsuké 995.

The Japanese nobles were much addicted to a game something like our "capping verses," when one player would give the first half of a poem, containing a certain number of syllables, to be fitted with the other half (for requisites for the game, *see* Lacquer 667). The popularity of this game may be estimated from the fact that when Yoshiiyé, in the campaign against the Aino in the eleventh century, encountered his foe Sadato, he accosted him with a verse of poetry, which Sadato was able to continue, whereupon Yoshiiyé spared his life.

The "perfume" or "incense" game (Ko-awasé) is of ancient origin, and was played by the court nobles and aristocracy. The players guessed the names of the various perfumes burnt, indicating their opinions by means of counters. The incense was generally in the form of a coarse powder, but sometimes strips from fragrant woods were cut up during the game. The rules of the game are uncertain, no definite information being forthcoming, though the utensils for it are frequently found (*see* Lacquer 385).

GARIO AND BINGA.

Fabulous creatures of Buddhist belief, sometimes described as angels. They have a human form, but are clothed with feathers (*see* Colour-prints, *Album B*), and fly through the air, and are supposed to sing to the saints in Paradise. The creature is also known as Bingacho, and as the Kariyobinga bird. For a representation, *see* Netsuké 196.

GENJI MONOGATARI.

Genji Monogatari (the Romance of Genji) is one of the standard works of Japanese literature. It was written in the tenth century, and deals with contemporary life and manners. The authoress

was a lady of rank, remotely connected with the great Fujiwara family, and known as Murasaki Shikibu. The story deals with the life and adventures of Prince Genji in forty-one chapters, the remaining thirteen being principally concerned with one of his sons. The book is valuable as an absolutely faithful picture of life, social and political, under conditions which have now completely changed. It depicts an age of peace, of civilisation, but of uncurbed luxury and self-indulgence. The artists of Japan frequently make use of scenes or episodes from this novel as subjects for their skill (*see* Inro 95, Lacquer 540, 402, Pottery 143, 99).

GENSŌ.

Gensō, or Ming Hwang, was a Chinese emperor of the Tang dynasty (713–762). He became infatuated with the beauty of a princess of a neighbouring kingdom named Yōkihi, or Yang Kwei Fei, and carried her off by force. In her society he forgot his duties, and whilst honouring her relatives and friends, dishonoured his old retainers and neglected his own people. A rebellion at length ensued, and the princess, as the cause of all the misfortune which was besetting the royal house, was beheaded, and the emperor spent his remaining years in bewailing her loss. For a representation of the pair, *see* Netsuké 820, Colour-prints, *Album E*.

GENTOKU.

Gentoku, or Riūbi (Chinese Liu-pei), was the grandson of the Emperor Kei of the later Han dynasty, and flourished in the third century. The throne was usurped by So-so, or Tsao-Tsao, and Gentoku supported his mother and himself by selling mats and shoes, thereby earning himself a place among the Twenty-four Paragons of Filial Piety. He became emperor, after a long struggle, in 220; he relied greatly on the help of Riuhio, who offered him his province of Keishu. Saibo, the brother-in-law of Riuhio, however, formed a plan to assassinate Gentoku, under cover of proposals for a marriage between Gentoku and his sister. The plan was disclosed to Gentoku at the feast by Iseki, one of the retainers, who showed him that the only undefended side of the castle was on the west, where the ravine of the river Dankei lay close under the walls. Gentoku mounted his noble horse Tokiro, and bidding the animal do his best, was actually borne over the ravine, a leap of thirty feet, and escaped in safety (*see* Metalwork 123, Tsuba 624, for Gentoku leaping the river). He is often represented with his brothers-in-arms, Kwanū and Chōhi (*q.v.*), the three being known as the Three Heroes of Shuh (*see* Fuchi-Kashira 158, Pipe-case 1).

GORŌ TOKIMUNÉ, *see* SOGA BROTHERS.

GOSHO-NO-GORŌMARU, *see* SOGA BROTHERS.

HACHIMAN.

Hachiman is the Japanese god of war—he is the Mikado Ōjin (270–310), the son of the Empress Jingo (*q.v.*), raised to a place among the immortals (*see* Lacquer 371).

HADESU.

Hadesu, Hatesu, or Hasui, was an envoy sent by the Emperor Kimmei to Corea in 545. One snowy night his little daughter was missing, and Hadesu followed the track of a tiger until he encountered the animal, which sprang at him open-mouthed. The hero thrust his hand into the throat of the tiger and slew it. Another account is that he was a general sent to the help of his countrymen in Corea. A severe snow-storm which overtook his ship at sea compelled him to land in a forsaken spot, where a tiger carried off his little son. He stalked the tiger to its mountain

lair, and forcing his arm into the creature's mouth, despatched it with his sword. We have the encounter represented on Netsuké 680.

HANASAKA JIJI.

An aged and worthy couple possessed a dog which, by scratching the ground, discovered to them a hidden treasure. A covetous neighbour who borrowed the dog found only carrion at the place indicated, whereupon he killed the dog. The couple lamented at the dog's grave, and the creature appeared to his master in a dream, bidding him cut down the tree at the foot of which the grave was dug, and make a rice mortar of the wood. Every time the mortar was used the rice turned to treasure, whereupon the neighbour borrowed it and found his rice turned to dirt. He burned the mortar, but the dog spirit in a dream bade the old man to collect the ashes, which, when thrown on a dead tree, would cause it to blossom again. By this means the old man acquired wealth and honour, but the envious neighbour, borrowing the ashes to work the miracle for a noble, found the ashes fly into his patron's face and the tree remain lifeless, and narrowly escaped being beaten to death as an impostor. This story is a favourite one with Japanese carvers (*see* Netsuké 469, where the old man is scattering ashes from a pan on an old tree stump which already is putting forth flowers, also *see* Ivory 133).

HANDAKA SONJA.

Handaka Sonja is one of the Sixteen Arhats or Rakan. He is sometimes represented seated on a rock holding up the sacred gem, but his special attribute is the dragon, which appears either at his side or issuing from a begging bowl which the Arhat holds aloft. He is identified with the Sanscrit Panthaka, and, like Hattara Sonja (Bhadra), is often represented apart from the other Rakan, probably on account of their respective attributes of the dragon and tiger. For Handaka and the dragon, *see* Ivory 9, Netsuké 177, 23, 189, 960.

HANKWAI.

Hankwai (Fan K'wai) was a famous supporter of Kan no Kōso (Liu Pang), the founder of the Han dynasty (B.C. 206). Hearing that a plot was on foot to assassinate his master, Hankwai repaired to the building where the conspirators were assembled and burst open the doors, appearing before them with sword drawn and fierce aspect (*see* Netsuké 983). The conspirators, affecting unconcern, called for wine and food for Hankwai, who quaffed gallons at a draught, and ate the leg of a wild boar, and then accused them boldly. During this scene Kan no Kōso escaped, and Hankwai, to cover his retreat, continued his excesses till he fell into the sleep of drunkenness. His fidelity was ill-rewarded, for his master, uxorious and degraded, commanded his execution, which, however, was prevented by the death of the monarch himself. For the famous incident of the rescue of the future Emperor, *see* Pipe-case 11. Another story represents him as bursting into the apartments of the dissolute Emperor, to whom he had been denied access, and bearing under his arm the door of the room, upbraiding him for his manner of life.

HARE.

The hare of Japan (*usagi*), often described as a rabbit, is very like our hare, except for the shortness of the ears. It is frequently represented with the moon (*see* Inro 480, and Pottery 195), the connection of ideas being very ancient. It is shown in the Sanscrit name for the moon ("Sason," the leaping one), and is supposed to have been suggested by a resemblance which the Chinese and Japanese discover between the form of a hare and certain marks in the moon, which to us exhibit a quasi-human appearance. For an example of this, *see* Netsuké 123. In Taoist lore

the hare is supposed to pound in a mortar the drugs composing the elixir of life; in common Japanese superstition the substance under treatment is thought to be rice for making "mochi" or cakes. Here we have an instance of the fondness of the Japanese for a play upon words, for "mochi" means both "rice-cake" and "full moon." For the hare pounding rice, *see* Inro 293.

HITOMARU.

Dai Maru Kakinomoto no Hitomaru is by many considered the greatest of the Six Poets: he flourished in the eighth century. Kakinomoto literally signifies "fort of the persimmon tree," referring to the tree near which he was found as a child by the warrior Ayabé, who adopted him. He is frequently represented seated at a writing-table (*see* Inro 238). He also appears on Inro 138, where his writing materials are with him in a boat (*see* also Lacquer 553).

HOÛKEN ZENSHI.

Hôken Zenshi or Bukan Zenji (Feng Kan) is one of the Rishis of the Taoists. He is represented as a priest riding upon or sleeping beside a tiger (*see* Fuchi-Kashira 65).

HOÛRAI.

Mount Hôrai is one of the three islands which form the paradise of the genii who drink there of the Fountain of Life, which flows perpetually for them. The isle is adorned with the pine, the plum, the peach, and the sacred fungus; the sacred tortoise disports itself about its shores; and the crane, emblem of longevity, builds there its nest. A miniature representation of Mount Hôrai figures in the wedding ceremonial in Japan. On Inro 994 we find the isle of paradise with its encircling waves.

HOTEI.

Hotei is one of the Seven Gods of Good Fortune, and owes his position in that group to his merry looks, his love of children, and his likeness to Daikoku. He is generally supposed to have been a Chinese priest of the tenth century, and various stories are current concerning him, which are also attributed to other Taoist Rishis. He is specially remembered for his fatness and his love of children, and the huge cloth bag he always carried, from which his name Ho-tei,—*i.e.* cloth bag—is derived. This bag may serve as a plaything for the children by whom he is so often surrounded, a bed for the repose of the god, or as a receptacle for the Takaramono, or precious things (*q.v.*). He is regarded as the special patron of children, and as always ready to be their playmate (*see* Inro 1046, Netsuké 491, 603, 933, Kozuka 301). On Kozuka 218, he is playing with a child's toy; Metalwork 208, children have seized on his bag; on Inro 244, 611, he is dancing; his bag is noticeable in Netsuké 408, Ivory 177, Netsuké 369, accompanied by the Takaramono; on Inro 746, we have the jolly god displaying his ample proportions.

HOUSEHOLD GODS.

The Household Gods, or Seven Gods of Good Fortune, or Shichi-fuku-jin, are very frequently represented in Japanese works of art. They are nominally of Buddhist origin, but in reality are derived from Brahmanic, Buddhistic, Taoist, and Shintô sources, and their association has no claim to great antiquity. The members of the group are Fukurokuju, Daikoku, Yebisu, Hotei, Bishamon, Benten, Jurôjin, *all of which see respectively*. For groups of the Shichi-fuku-jin, *see* Ivory 116, 266, Netsuké 367, Colour-prints, *Album B*.

IDATEN.

Idaten is a Buddhist divinity of a martial character. He is represented on Inro 933 in pursuit of an oni, who is carrying off the Sacred Gem.

II NO HAYATA.

Ii no Hayata was one of the retainers of Yorimasa (*q.v.*), whom he helped to kill the Nuyé (*see* Pipe-case 52).

INARI.

In Japan images of seated foxes are placed before the temples of Inari Sama, the Rice God, but it is said that the association of the two is merely a confusion, one name of Inari being Mikitsuné Uga no Mitama, while the Japanese for fox is Kitsuné. The fox is, however, the companion of Inari, from whose body rice is said to have been produced, as well as other seeds. For a representation of Inari, *see* Lacquer 371.

JINGŌ.

The celebrated Jingō Kogo was the wife of the Emperor Chiuai, to whom a divine message was sent ordering the conquest of Corea. The emperor, refusing to believe it, was stricken with the vengeance of Heaven, dying in the year 200. She concealed his death, and successfully achieved the conquest of Corea, aided by her faithful minister Takenouchi no Sukuné, and with the help of the tide-ruling gems presented to her by the servants of the Dragon King. During the campaign, her son Ōjin was born, who was afterwards deified as Hachiman, the god of war (*q.v.*). On her way to Corea she stopped to fish in the Matura-gawa, telling her attendants that if her enterprise was fated to succeed the bait would be taken. She caught a trout, and the good omen was accepted (*see* Ivory 42). On Inro 643 we see her with the tide-ruling gem. On her return she is said to have written upon a rock with her bow, Koku-o (ruler of the state), *see* Inro 47. She is worshipped under the name of Kashii Dai Miojin.

JIRAIYA.

Ogata Shiūma, nicknamed Jiraiya, was of a noble family of Kiūshiū. He was left destitute at an early age, and proceeded to restore the fallen fortunes of his house by a systematic course of robbery and murder. During one of his predatory excursions he sought refuge in a hut, where he was hospitably received by an old woman; but in the night, following his usual course of proceedings, he stealthily entered the room where she slept and attempted to murder her, previous to possessing himself of her goods. His victim, however, springing up, assumed the form of an old man, and overpowered the would-be assassin. His entertainer was none other than a Toad-Spirit gifted with supernatural powers. The spirit, recognising the bravery and adventurous nature of Jiraiya, spared him to become the avenger of the wrongs of the poor and oppressed. Fortified by the instructions of the spirit, he went forth as a sort of knight-errant, and his success was marred only by the fact that a rival magician possessed superior power, being the offspring of the snake. Jiraiya, however, by marrying a girl who had received instruction from the Snail-Spirit, received a great accession to his strength, and in a final encounter overcame his rival by the help of the Toad-Spirit. On Netsuké 724 we have him represented with the toad, in allusion to this story.

JITTOKU.

Jittoku (Shih-te) is one of the Rishis of the Taoists, generally represented as a boyish figure holding a besom, in company with Kanzan (*q.v.*). He received his name of Shih-te from the priest Bukan Zenji, who found him in the mountains, and received a letter from a distant temple commending the child to his care as an incarnation of the Buddha. For Kanzan and Jittoku, *see* Inro 696, 902, Tsuba 223, 244, 428, 512, Fuchi-Kashira 83, Lacquer 166, 572, Ivory 68.

JIZŌ BŌSATSU.

Jizō Bōsatsu (Sanskrit, K'shitegarbha) is one of the most popular Buddhist deities in Japan. As patron of travellers, stone images are erected on the roadsides in his honour, and many shrines and temples attest the esteem in which he is held. For one of these images, *see* Ivory 111. He is also the St. Nicholas of Japan, for he guards the souls of children who lie in Sai-no-Kawara, the dry bed of the River of Souls. In the beginning the river gently wafted the souls of the blessed dead to the land of eternal peace, but the envious oni turned away the waters, and now the souls must need find their way to their bourne themselves. Jizō, the Never-Slumbering, watches over the children, who try to deliver themselves by building up piles of stones as prayers, and is ever ready to suffer in hell to redeem lost spirits from their torments.

JO AND UBA.

Jo and Uba are the spirits which haunt the two ancient pine-trees which stand on the opposite shores of Sumiyoshi in Tsu and Takasago in Banshiū. They take the form of a venerable couple—man and wife—who appear beneath the pine-trees, holding besom and rake to gather up the cones which fall from the trees, and are frequently so represented (*see* Inro 70, 582, 948, Netsuké 958, 166). The old man appears alone in Ivory 143. One of the Nō dances (*q.v.*) is concerned with the adventures of one Tomonari, who encounters these spirits, and Ivory 244 gives us the masks for this particular dance. Jo and Uba are considered as typical of longevity, and are often accompanied by the sacred tortoise, the crane, and other emblems of prosperity and length of days.

JURO SUKENARI, *see* SOGA BROTHERS.

JURŌJIN.

Jurōjin is one of the Seven Gods of Good Fortune, but has little to distinguish him from Fukurokuju, and in fact appears to have little right to a separate identity, being probably no more than a somewhat different conception of that divinity. He affects similar attributes, the crane, the white stag, and the tortoise, all emblems of longevity, and in appearance also often closely resembles Fukurokuju. He generally appears as the most reverend of the group of Shichi-fuku-jin, a tall old man in the dress of a scholar. He is regarded as the Genius of Longevity, and as such is represented with the stork (*see* Inro 81, Netsuké 104, 125, 107), the white stag (*see* Netsuké 104, Lacquer 523), and the pine-tree (*see* Inro 81, Tsuba 319, Netsuké 125).

KAGESUYE.

Kajiwara Kagesuye was one of the followers of Yoshitsuné, who, in 1184, was sent by his brother, the Shogun Yoritomo, to put down the rebellion of Yoshinaka. Yoshitsuné foresaw that Yoshinaka would make a stand on the further bank of the Uji River, and so gave his best horses to the chief among his followers, Kagesuye obtaining one named Surosumé, the next best after the general's own. When the river was reached, Kagesuye was the first to plunge in (*see* Tsuba 578), but, through an artifice, Sasaki Takatsuna was the first to land. The gallant attack proved successful; Yoshinaka was utterly defeated, and soon after met his death. For Kagesuye, overtaken by Takatsuna, *see* Tsuba 337, 543, Fuchi-Kashira 63.

KANSHIN.

Kanshin (Han-sin) was a noted adherent of Kan no Kōso (Liu Pang), the founder of the Han dynasty (B.C. 206). Although of noble birth, he sustained such reverses of fortune that he was obliged to earn his living as a fisherman. The incident of his career which is most frequently

represented is found on Netsuké 962, Pipe-case 20, where he is crawling under the legs of a coolie, to whose insults he submitted rather than imperil his fortune by creating a brawl with such an unworthy opponent. He afterwards became a great general, and in B.C. 203 was made prince of the country in which his house was situated.

KANZAN.

Kanzan (Han Shan) was a Taoist Rishi, the companion of Jittoku, in conversation with whom he spent his days. They dwelt in the temple of Kuo-Ching-ssu, but spoke a language which none but themselves understood, and were friendly with no one but Bukan Zenji the priest. These two Rishi are represented as juvenile personages, but their faces are wrinkled with age; they are generally engaged in contemplation of a manuscript roll, and with Bukan Zenji and his tiger are sometimes represented as the Four Sleepers. For Kanzan and Jittoku, *see* Inro 696, 902, Tsuba 223, 244, 428, 512, Fuchi-Kashira 83, Lacquer 166, 572, Ivory 68.

KAPPA.

The Kappa is an amphibious creature which haunts lakes and rivers in Japan, specially in the island of Kiūshiū, generally represented with the body of a tortoise, the limbs of a frog, and the head of a monkey, in the crown of which is a cup-shaped hollow, containing a fluid in which the creature's strength is contained. It is of a quarrelsome, malignant nature, with a propensity for killing and eating human beings, and frequently appears on Japanese works of art (*see* Netsuké 39, 161, 209, 602, 828, Ivory 19).

KARASHISHI.

The lion is unknown in Japan, and the representations of it are taken from the Chinese, hence its name of Karashishi, "Chinese lion." The creature has generally a bushy tail and a curled mane, with large eyes and a fierce expression, and is often found in Japanese works of art. It is usually represented with the peony flower, when it is an emblem of regal power (*see* Inro 94, 151, &c.), or with the sacred jewel (*see* Netsuké 365, 395, 434, &c.).

KENGIN.

Kengin or Kingen was a herdsman who was chosen by the Sun to be the husband of his daughter Shokujo, for the maiden gave herself up to melancholy and the art of weaving, being known as the Weaving Princess. The marriage so completely transformed her that the Sun repented, since his daughter gave herself up to merrymaking and amusement, and banished Kengin to the far side of the River of Stars, or Milky Way. They may now meet only on the seventh night of the seventh month, when the river is spanned by a bridge of birds, or, as some say, of maple-leaves. This night is kept as a festival in their honour, called Tanabata (*see* Sword 7, Tsuba 86). For Shokujo at her weaving, which she plys diligently except on the seventh night of the seventh month, *see* Kozuka 37, 236.

KENSU.

Kensu, Kenshi, or Saji, is one of the numerous Rishi or Sennin represented in Japanese art. He is said to have been a priest, and is generally depicted as engaged in fishing (*see* Ivory 135).

KIKUJIDO.

Kikujido (Keuh Tsz' Tung) was a young favourite of the Emperor Muh Wang or Boku-o, who died in B.C. 947. He was exiled for an offence against court etiquette, but the Emperor in pity taught him a sentence of Buddha, which ensured safety and longevity. The youth spent his

time in writing the characters on chrysanthemum leaves to keep them in his memory, and so powerful was their virtue that the dew which washed them away became a life-prolonging elixir. For Kikujido among the chrysanthemums, *see* Tsuba 192, Pipe-case 27.

KINKO.

Kinko Sennin was a Chinese sage of the twelfth century. He is said to have wandered about with his disciples for many years, and to have disappeared into the waters of a river, promising to return by a certain day. His followers gathered on the appointed day, purified themselves, and made offerings; whereupon, in the sight of the assembled multitude, he reappeared, riding on a carp. He stayed but a short time with his friends, and then re-entering the river, vanished forever. He is often represented with his carp (*see* Inro 745, Tsuba 275, 498, Ivory 264, Colour-prints).

KINTOKI, *see* SAKATA KINTOKI.

KIŌSHI.

Kiōshi (Kiang She) and his wife Chōshi (Chang She) are among the Twenty-four Paragons of Filial Piety. Kiōshi's mother had a great liking for raw fish and for water drawn from a certain lake. Chōshi took much trouble to gratify her desires, and both she and Kiōshi gave her the best of their food. To reward them, one day a spring gushed forth close to their house, the waters of which resembled those of the lake in taste, and every day two carp appeared in it, and allowed themselves to be taken. *See* Tsuba 3, for Chōshi by the lake.

KIRIN.

The Kirin (Chinese Ki-lin) is one of the Four Supernatural Animals, and its name is made up of Ki, the male, and Lin, the female animal. It is generally represented with the body of a deer, the tail of an ox, having a single horn, its hair is of an azure tint, and its supernatural character is denoted by what appear to be flames surrounding its body. It is an emblem of perfect good, and its appearance is hailed as a happy omen. It is of very frequent occurrence in Japanese works of art (*see* Tsuba 322, Metalwork 75, Netsuké 467, Pottery 357, &c.).

KIYOHIMÉ.

Kiyohimé was the daughter of the "shoji," a civic dignitary of Masago, who fell in love with a priest named Anchin, who on pilgrimages to the temples of Kumano used to lodge at her father's house. Anchin used to make presents to her, and so in play she was called his little wife. As the child grew up she took this seriously, and begged him to marry her, but he was prevented by his vow of celibacy, and fled to the monastery of Dōjōji, where the great bell had been taken down and placed on the ground. Anchin hid himself inside the bell, but Kiyohimé turned herself into a fiery dragon and coiled round the bell, which became heated to such an extent that the priest inside perished miserably. This story is the foundation of one of the Nō dances (*q.v.*) (Colour-prints, *Album B*). *See* Netsuké 184, for a dancer in this character, and Inro 1010, which bears the bell of Dōjōji, with a mask belonging to the Nō dance. It is also often found treated decoratively on Japanese objects (*see* Netsuké 969), sometimes in a humorous manner, as in Netsuké 88, 720, where an octopus is dressed up to represent Kiyohimé.

KOBŌ DAISHI.

Kōbō Daishi was born in the province of Sanuki in 774, and from his earliest years gave promise of saintliness, becoming a priest in 793, under the name of Kukai. In 804 he went to China, and returned to promulgate the mystic Buddhist doctrine he had acquired. He is, however,

better known as the inventor of the Hirakana or Grass character, and as a great calligraphist, than as the founder of the Shingon sect of Buddhists. Various miraculous events are recorded in connection with his art, such as writing in the sky and on the water, and some facsimiles of his writing are preserved, which show his fame to be by no means unfounded, though his paintings appear to have been more curious than beautiful. Many legends are told concerning him, and a representation of a famous ken or priest's sword belonging to him appears on Sword 153.

KOJIMA TAKANORI.

When the Emperor Go Daigo, in 1332, was deposed by the Hōjō family, who proceeded to carry him into exile, Kojima Takanori, with some companions, resolved to rescue him, but unfortunately mistook the pass by which the cortège was to travel. Kojima, however, undertook to let the Emperor know that his friends had not abandoned him. He made his way by night into the garden of the inn, where the royal captive was passing the night, and stripping the bark from a cherry-tree, wrote on the wood a Chinese verse, which referred originally to an Emperor who had been delivered by the address of Hanrei from misfortunes similar to those which Go Daigo was now suffering. The verse is as follows:—

“Ten Kosen wo horobosū nakaré
Toki ni Hanrei naki ni shimo arazu.”

(O Heaven, destroy not Kosen, while Hanrei still lives.)

For a representation of this incident, *see* Tsuba 204.

KŌMEI.

Kōmei (Chinese Chuko Liang) lived between 181 and 234, and was the famous adviser of Gentoku (Liu-pei), who found him in a hut of reeds, and waited patiently for six hours until the sage awoke, when he with difficulty persuaded him to abandon his hermit's life. He is often represented with one or other of the Three Heroes of Shuh (Gentoku, Kwan-u and Chōhi), *see* Tsuba 442. The success of Gentoku is generally attributed to the strategic skill of Kōmei.

KONGARA DŌJI.

Kongara Dōji is one of the attendants of the god Fudo (*q.v.*), and is represented with him on Fuchi-kashira 153. With his companion Seitaka Dōji he appears on Tsuba 224, associated with the cascade of which Fudo is the special divinity.

KOREIJIN.

Koreijin (Kū Ling-jin) is one of the Rishi or Sennin of Chinese origin; his history is unknown, but he is credited with the possession of supernatural power, and his favourite associate was a white tiger (*see* Netsuké 981, Tsuba 626).

KOSÉ NO KANAOKA.

Kosé no Kanaoka was one of the greatest painters of Japan. He flourished in the time of the Emperor Seriva (850–859). A great part of his history is purely legendary, but precise references to his works in contemporary records are known to exist. Although the only pictures surviving which are attributed to him are of a religious character, his great forte was the representation of living creatures, notably horses. A horse in a picture of his in the temple of Ninnaji, near Kyōto, is fabled to have left the screen on which it was painted and during the night laid waste the fields around, until the eyes were blotted out, when the depredations ceased. Another horse by the

same artist could only be restrained by the addition of a rope to the picture. The incident of the horse we find alluded to on Inro 1024, and a similar story on Ivory 101.

KŌSHŌHEI.

Kōshōhei (Hwang Ch'u-p'ing) was a Chinese shepherd in the fourth century, who disappeared with a Taoist priest after retiring to Mount Kin Hwa. His brother, more than forty years after, heard that he was tending sheep in the mountains, and set out to seek him. At length, finding him, he was surprised to see nothing of the flocks with which Kōshōhei had been credited, and asking for them, was shown in reply a number of white stones scattered on the ground. Kōshōhei, laughing at his perplexity, spoke to the stones and touched them with his stick, and they were immediately changed into sheep. For an illustration of the story, *see* Lacquer 401.

KUSUNOKI MASASHIGÉ.

Kusunoki Masashigé, whose arrow-head forms part of the decoration on Lacquer 462, was one of the great heroes of Japan. He was chosen in 1331 to lead the royal forces against the rebel Takatoki. He held the castle of Akasaka against a large besieging force, and compelled the enemy to raise the siege of Chihaya; the insurrection was put down, and Takatoki and his generals were executed. In 1336 he defeated Ashikaga Takauji, and planned a scheme for his total overthrow; but his counsel was not followed, and he plunged into unequal conflict with the army of Takauji. Nearly all his followers were slain, and he, with his brother and a few devoted adherents, only left the field of battle to commit an honourable suicide. A design from a helmet of his, preserved in the temple at Mount Shiki, serves as the ornamentation of Inro 249. He is called the Bayard of Japan.

KWAKKIO.

Kwakkio (Kwoh Ku) is one of the Twenty-four Paragons of Filial Piety who is supposed to have lived in the second century. He was extremely poor, and finding it impossible to support his aged mother and his little son, determined to put the child to death. He was already engaged in digging the grave in preparation, when he came upon a pot full of gold, inscribed "The gift of Heaven to Kwakkio." The incident is often represented by Japanese artists (*see* Netsuké 936, Kakemono 168).

KWAN-Ū.

Kwan-ū was one of the Three Heroes of Shuh, joining Gentoku and Chōhi in a solemn confederacy in 184, and rose to the position of the greatest general of his time and country. In 1594 he was deified as the Chinese God of War, and his worship is now firmly established. He was defeated and killed in battle by Sonken in 219. The taking of the oath of brotherhood in arms with Gentoku and Chōhi is often represented, which took place in a peach-garden belonging to Chōhi (*see* Inro 295). He generally appears with his companions (*see* Lacquer 393, Pipe-case 1). Kwan-ū alone appears on Netsuké 154, and his famous spear forms the decoration of Tsuba 84, whilst on Fuchi-Kashira 158 he is represented with Gentoku.

KWANNON.

Kwannon, an incarnation of Buddha, is one of the most popular divinities of Japan, appearing in female form, though identified with Avalōkitesvara, the down-looking sovereign. This is probably accounted for by the Chinese theory that Kwannon was the daughter of a king of the Chow dynasty (B.C. 696), and that on the advent of Buddhism into China the two were confused. She is said to have been condemned to death for refusing to marry at her father's

command, but the executioner's sword broke; and after her decease, when her spirit went to hell, hell was turned to Paradise, and the ruler of the infernal realm sent her back to the upper world, where she was carried on a lotus flower to the island of Pootoo. Her attribute consequently is the lotus flower (*see* Netsuké 171, 186), as in Kakemono 58 and 59, where she is represented on a petal or a blossom of the lotus, which bears her across the sea. Kwannon is worshipped under many forms; we may here notice a few of them. *The Thousand-armed Kwannon* (*see* Lacquer 506), where the number merely signifies a great many without any idea of precision; *the Eleven-faced Kwannon*, *the Gioran Kwannon*, distinguished by the attribute of a carp (*see* Ivory 102, Metal-work 210); *the Sei-dzu Kwannon* (*see* Lacquer 274), where the goddess appears seated on a rock with a waterfall in the distance; *the Riu-dzu Kwannon* (*see* Ivory 109, 167), where the goddess is accompanied by a dragon, are some of those occurring in the collection.

KYOYU OR KIOYO.

Kioyo was a counsellor of the great Yao, Emperor of China, *circa* B.C. 2357. His master offering to resign to him the government of the empire, Kioyo bathed his ears in the water of a spring to wash from them the defilement resulting from listening to such a proposal. His friend Sofu, who was watering his ox at the time at that stream, led away his beast from the polluted water. This incident is depicted on Inro 39.

MANDARA OR MANDĀLA.

The original meaning of Mandāla is a circle, but in Buddhist sacred pictures it is applied to any assemblage of divinities, whether arranged in a circle or not. Dai Nichi Niorai is generally represented as the principal figure. For a picture of this kind, *see* Kakemono 197.

MANZAI.

The first day of the New Year is a day of festivity in Japan, and dancers and mummers frequent the streets, something like our First of May performers. These dancers are always in pairs, one called Manzai and the other Saizo, and they seem originally to have come from Mikawa. They have a kind of chant, the words "Manzai, Manzai," or "Senjin Manzai," continually repeated, being a wish for long life and prosperity to their audience. They are frequently represented on Japanese works of art (*see* Sword 99, Lacquer 552, 555, Kozuka 292, Colour-prints).

MARISHITEN.

Marishiten is a divinity of Brahmanic origin, a personification of light, but generally appears in Japanese art as the Defender, a being of martial aspect. He is represented (as on the scabbard of Sword 77) riding on a boar; he has six hands, two of which grasp a spear, two a bow and arrow, one a war fan (gumbai), and one a sword. He has three faces, and is said to be the special patron of those who are learning to read and write, or who are studying a trade.

MASKS.

The performers in the Nō (*q.v.*) and other ancient dances always wore wooden masks, some of them of great antiquity and highly valued. They were wrapped in silk bags and kept in lacquered boxes, which often appear, as well as the masks, in decoration on lacquer-work. Small copies of the masks are among the earliest Netsuké, and are carved like the large masks according to particular types, like those of the Greek New Comedy. Small masks of later date are frequent, carved in ivory. Among the favourite types may be noticed Uzumé (Netsuké 55, 58, 68, 81, 82); Hannya, the witch-face with two horns (Netsuké 50, 70, 72); various demons

(Netsuké 60, 90), including Kijo or female demon (Netsuké 62, 194); the Fox (Netsuké 84); Okina, the old man with tufts by the eyes and at the corners of the mouth (Netsuké 56, 66, 71, 75, 79, 80); Uba, the old woman (Netsuké 74); Hiottoko, where the mouth assumes a tubular form, which Japanese children are assured will be the inevitable result of drinking from the spout of a tea-pot (Netsuké 52, 53, 89). For sets of masks, *see* also Netsuké 92 to 100, Ivory 121.

MIKENJAKU.

A certain king became mysteriously possessed of two masses of iron, of which he commanded a sword to be made. But the smith made two swords of surpassing fineness, male and female, one only of which he gave to the king, burying the other in the ground. The secret was, however, discovered by the continued presence of moisture on the king's blade, which lamented its absent mate, and the king summoned the smith to his presence. The smith, foreseeing his fate, told his wife of the sword, which he bade her dig up and give to his three-year-old son when he should be come to man's estate. It befell as he expected, and on his refusal to disclose the whereabouts of the sword, he was tortured and finally put to death. When the boy was twenty-one he came into possession of the sword, and fled with it into the mountains. At this time the king dreamed that he was killed by a man who had the space between the eyebrows (miken) a foot (jaku) wide. Alarmed by the dream, he ordered search to be made. One Hakuchu, knowing the name of the smith's son to be Mikenjaku, went to him and told him that he too was at feud with the king, whom he could approach only by bearing with him the head of Mikenjaku. Were he to be permitted this he swore to avenge the smith's death, though himself dying a victim. Mikenjaku agreed, and after biting off the point of the sword, which he kept in his mouth, beheaded himself. Hakuchu went to the king, who was so terrified by the sight of the head that he ordered it to be cast into a cauldron and boiled for twenty-one days, but at the expiration of the time it retained its dreadful aspect. Hakuchu explained that the head wished to behold the royal countenance once more. The king accordingly came, when the point of the sword flew from the mouth and cut off his head, which Hakuchu threw into the kettle. He then decapitated himself that his head might help to overpower the king's. The struggle lasted until the king's head was torn in pieces. For a representation of the story, *see* Tsuba 396 with the heads in the cauldron.

MINOGAMÉ, *see* SACRED TORTOISE.

MIURA NO OSUKÉ.

Miura was on the side of the Minamoto in their struggles against the Taira. He intended to effect a junction with Yoritomo at the battle of Ishibashiyama, but, arriving too late, was obliged to return and fortify himself in his castle of Kinugasa, where he was besieged by Hatakeyama Shigetada and Kaneko Iyetada. During the siege, when his men hesitated and fell back, Miura, then seventy-nine, some say eighty-nine, years of age, ordered his horse and rode out unarmed at the head of his troops. The castle was taken in spite of a valiant resistance, and the brave old warrior slain. Miura is commonly recognised as a type of vigorous old age (*see* Netsuké 895, where he is depicted with Urashima and Seiōbō), and is frequently seen in Japanese works of art (*see* Ivory 87, Colour-prints, *Album C*).

MOMOTARO.

An old woman once found a peach (momo) floating in a mountain stream and brought it to her husband, who was a woodcutter, but when they opened it to eat it they found within it

a little child. They adopted him, and named him after his cradle, Momotaro, or Peachling (*see* Colour-prints). When he grew up he announced his intention of going to Onigashima, or Devils' Island, to carry off the treasures which were stored there, so his foster-mother made him some millet cakes, and provided with these he started on his travels. He shared the cakes with the animals he met on the road, the ape, pheasant, and dog, who agreed to accompany him, and on their arrival at the demons' stronghold the pheasant flew over the castle wall, the ape climbed in and opened the gate for Momotaro and the dog, who entered and triumphantly carried off the treasure to the old couple. The finding of Momotaro is a very frequent subject for treatment by Japanese artists (*see* Netsuké 109, 862, 985, Kakemono 135, 136, 137); we also find him represented with his three travelling companions (*see* Tsuba 105).

MŌSŌ OR KŌBU.

Mōsō is one of the Twenty-four Paragons of Filial Piety. He lost his father while he was yet quite young, and his mother falling ill, desired a soup made from the young shoots of the bamboo, which would cure her of her sickness. Although it was in the depths of winter, Mōsō went to the bamboo grove, weeping bitterly as he clung to their stems. The display of his filial piety moved the gods to pity, and the frozen earth parted at his feet, disclosing a multitude of young, green shoots, which he carried home, and with the soup restored his mother to health. For representations of the story, *see* Inro 401, Tsuba 155, Kakemono 149.

MUHWANG.

Muh Wang, or Boku-o, was the fifth sovereign of the Chow dynasty, dying 947 B.C. There are many legends relating to his conquests and travels, but he is chiefly celebrated for his eight famous horses, which he boasted had carried him "wherever wheel-ruts ran or hoofs had trodden." These horses are frequently represented on Japanese works of art (*see* Lacquer 548).

NAKAKIMI.

Nakakimi was a noble at the court of the Emperor Go Shirakawa, noted for his skill in playing the flute. One of the Emperor's favourites, Kogo-no-tsubone, fled from the palace in terror of the jealousy of the Empress Kiyomori, and despite the endeavours of her royal lover was nowhere to be found. The Emperor accordingly, knowing Kogo's fondness for music and her proficiency on the koto, despatched Nakakimi on the quest of the missing beauty. Nakakimi, riding one evening through the village of Saga near Arashi, and playing as he rode, heard the strains of a koto in answer to his flute, and recognised the touch of Kogo-no-tsubone. On Tsuba 631 we have Nakakimi making music outside the house where Kogo-no-tsubone lies hid.

NARIHIRA.

Ariwano no Narihira (825-880) was one of the six great poets, and was also celebrated for the beauty of his person. He was banished from the court on account of an intrigue with the Empress, and in the *Isé Monogatari* are the poems he composed on his way to Azuma, the place of his banishment. Riding through the province of Suruga on the last day of the fifth month, in the course of his journey, he saw freshly fallen snow on Fujiyama, and in a poem compared the snow-flecked mountain to the dappled hide of a fawn. On Inro 355 we see him crossing the Tamagawa River, on Tsuba 59 he is attended by his retainers, and on Inro 262 and Tsuba 128 he is contemplating Fuji on the occasion referred to above; on Inro 475 he is again represented in the course of his journey.

NASU NO YOICHI.

When the Taira family were driven from Kyōto by the Minamoto in 1182, they fled with the child emperor Antoku to the shrine of Itsukushima, where were kept thirty pink fans, each bearing upon it the "ho no maru," or circle of the sun. The priest in charge gave one to Antoku, saying that the disc upon it was the soul of the late emperor Taka-kura, and that this wonderful fan would cause the arrows of the enemy to recoil upon the archers. The Taira accordingly placed the fan on a pole in the bows of a ship at the battle of Yashima in 1185, and challenged the Minamoto to shoot at it. The challenge was accepted by Nasu no Yoichi Munetaka, one of Yoshitsuné's vassals, who struck the rivet of the fan, shattering it in pieces, to the dismay of the Taira. This feat of archery is a favourite subject with Japanese artists (*see* Tsuba 270, Pipe-case 42, Netsuké 239).

NEW YEAR.

The New Year is a time of great festivity in Japan, when the Takarabuné, or Ship of Good Fortune, with the Sacred Treasures for cargo and the Seven Gods for passengers, is supposed to come sailing into port. The Manzai dancers (*q.v.*) haunt the streets, special food (*see* Inro 959) is served, special decorations hung up (*see* Netsuké 259, 824), the New Year's adjuration of Oniyarai is uttered, demons or oni are charmed from entering the house (*see* Fuchi-Kashira 48), and special offerings are made by the devout (*see* Sword 99).

NINGIO.

The Ningio are sea-folk of the land of Tai-yan. They have human heads and arms attached to the body of a fish, and they learn the secrets of the deep by listening to the murmurs of shells (*see* Netsuké 827 for a Ningio, corresponding to a mermaid of European folk-lore).

NIŌ.

The two Deva kings on either side of the portal of a Buddhist temple are called Niō, their full title being "Ni-ō Kon-go," the two great golden kings. They are represented as nearly naked, and with fierce countenance and attitude. Sometimes they are called Niō-sama, or at times, very irreverently, "Aka-oni" and "Awa-oni," Red Devil and Green Devil. The red one, with open mouth, represents the "yo" or male principle of the Chinese philosophy; the green one, with compressed lips, the "in" or female principle. They are used as emblems of strength. For representations, *see* Netsuké 477, Fuchi-Kashira 127, Sword 75, Tsuba 207, Pipe-case 21.

NITAN NO SHIRO.

Nitan no Shiro Tadatsuné was one of the retainers of Yoritomo. In one of the Shōgun's hunting parties on Fuji, he sprang on the back of a wild boar and despatched the animal with his short sword as it ran. *See* Netsuké 974 for a representation of the incident.

NŌ DANCE.

The Nō-gaku or Nō Dances are very ancient, dating from the latter part of the sixth century. There were originally thirty-three sets of them, referring to the retreat of Amaterasu (*q.v.*) to the cave, but the number has been added to from time to time. The dancers wear wooden masks (*q.v.*) and splendid costumes of ancient pattern. Between the Nō Dances proper, interludes of a more comic character are introduced, called Kiyogen, and the Sambaso dance (*see* Inro 553, Netsuké 606) is often performed as a prelude. Among the stories which form, so to speak, the *libretti* for the dances, are those of the dream of Rōsei (*q.v.*), the spirits of Takasago and Sumiyoshi (*see* Jo and Uba), the bell of Dōjōji (*see* Kiyohimé). The costumes, masks (*see* Inro 227, 428, 1010,

Colour-prints, *passim*, Netsuké 49, Ivory 121, 248), musical instruments (*see* Inro 173, 698), fans (*see* Inro 227), headgear (*see* Inro 227, Netsuké 2, Lacquer 161) belonging to these dances are frequently represented on Japanese works of art as well as the musicians and the performers themselves (*see* Inro 413, 460, Netsuké 169).

NORITSUNÉ.

Noritsuné Noto no Kami was one of the celebrated warriors who fought for the Taira in their war with the Minamoto. During the battle of Dan-no-ura he was very anxious to engage Yoshitsuné in single combat, but was unsuccessful in his attempts to do so, for Yoshitsuné evaded him by leaping from boat to boat (*see* Fuchi-Kashira 93). His progress was impeded by Aki Iymura, an enormously strong man, who, with two wrestlers, was on board one of the Minamoto ships. Although Noritsuné had partially divested himself of his armour to be unencumbered for the pursuit, he kicked down one of the men, and seizing the other two, leaped with them into the sea, where all three were drowned.

NUMBERS.

The categorical arrangement of ideas seems to possess a great fascination for the Mongolian mind—everything which is capable of numerical arrangement apparently is so treated. For example, we find the Thousand Carp, the Thousand Characters (Inro 864), the Thousand-armed Kwan-non (Lacquer 506), where only an idea of multitude is intended. In the same way we meet with the Hundred Horses (Inro 1072), the Hundred Monkeys (Tsuba 360), the Thirty-six Poets, of whom six form an inner circle of celebrity (*see* Tsuba 150 and elsewhere); again, the Three Poets (Tsuba 175), the Twenty-four Paragons of Filial Piety (*q.v.*), the Eighteen Arhats or Rakan (Tsuba 571), the Seven Sages (*q.v.*), the Five Festivals (*q.v.*), the Three Saké Tasters (*q.v.*), the Three Monkeys (*q.v.*), the Seven Gods in the Takarabuné (*q.v.*), the Four Supernatural Animals (the Tiger, Phoenix, Tortoise, and Dragon), the Seven Herbs celebrated in the festival of January 7th, the Eight Beautiful Views of Ōmi (*q.v.*), the Four Beautiful Plants (the plum-tree, bamboo, chrysanthemum, and ran plant) (*see* Tsuba 500), the Three Heroes of Shuh, Gentoku, Kwanū, and Chōhi (*see* Inro 295), and many more examples might be adduced.

OGURI HANGWAN.

Oguri Hangwan was one of Yoritomo's retainers, and famous for his skill in horsemanship, one of his feats being represented in Netsuké 800. His wife, Teruté-himé, was captured by brigands and sold, but was finally discovered and rescued by her husband.

ŌMI HAKKEI.

The Eight Beauties of Ōmi, or eight beautiful views on Lake Biwa, are frequently represented in Japanese art (*see* Lacquer 28, Inro 537, and Tsuba 513, 514, 419). They are—

The autumn moon from Ishiyama.	The boats sailing home from Yabase.
The evening snow on Hirayama.	The bright sky and breeze at Awazu.
The blaze or glow of evening at Seta.	Rain by night at Karasaki.
The evening bell of Miidera.	Wild geese alighting at Katada.

ŌMORI HIKOSHICHI.

Ōmori Hikoshichi was a vassal of Ashikaga Taka-uji, and distinguished himself at the battle of Minatogawa. It is related that when on a journey, in the year 1342, he met a beautiful woman, whom he was persuaded to carry over a stream. The water, however, reflected the face of an

oni or demon instead of that of his fair burden; the lady was in fact only a demon in disguise assuming human form; so Ōmori Hikoshichi drew his sword and slew it. Ōmori carrying the demon and afterwards fighting with it is a favourite subject (*see* Netsuké 668, 621, Tsuba 400, Kozuka 158, 188).

ONI.

Oni, or demons, are very frequently chosen as a subject by Japanese artists. The popular conception represents the oni as being of a bright red, blue, or green colour, armed with sharp claws instead of toes and fingers, with a square head embellished with two small horns, a huge mouth with great sharp teeth, and a malignant expression. He is, however, easily routed by a shower of beans, which acts like a sprinkling of holy water in Roman Catholic belief (*see* Netsuké 170, 929, Fuchi-Kashira 21, Ivory 212), and kept at bay by charms and exorcisms (*see* Tsuba 153, Kozuka 194), or by the muscles of any courageous mortal who will grapple with him (*see* Netsuké 987), and is likewise subject to the attacks of various creatures, such as the crab (*see* Ivory 20). The chief enemy of the race is Shōki, or Chung Kwei (*q.v.*), who is indisputably their master, though they continually attempt to evade his authority. In religious writings and elsewhere they are often pressed into the service of divinities or priests (as in Netsuké 607, where the goddess Benten uses one as a porter), beating the temple gong for prayers (*see* Netsuké 185), officiating as a temple guardian (*see* Lacquer 366). Another very favourite class of representations is those in which the oni apes the occupations of mankind—writing (*see* Netsuké 241), looking in a mirror (Netsuké 310), dressed as master and servant (Netsuké 940), or as a court lady (Tsuba 202, *see* also the stories of Ōmori Hikoshichi and Watanabé no Tsuna). There appears, nevertheless, to be some hope of reformation for the oni, for on Netsuké 821 a priest is sawing off the horns, which are the stamp and mark of devilhood, and on Pottery 30 the process has so far advanced that one horn has almost vanished, and the owner hopes by attention to his rosary to rid himself of the other! For various types of Oni, *see* the procession on Pottery 6.

ONO NO DŌFŪ.

Ono no Dōfū (894–964) was a famous calligraphist and painter. He is always represented in the costume of a noble. His story recalls the well-known one of Bruce and the spider, for Ono no Dōfū was encouraged to persevere in the face of great difficulties by watching a frog endeavouring to seize a willow leaf on a branch which overhung a stream. After countless attempts the frog succeeded, and this gave Ono the stimulus he needed in a moment of despondency when failure seemed imminent. We find him with the frog figuring on Inro 749, Netsuké 937, Tsuba 67, Pottery 210.

ONO NO KOMACHI.

Ono no Komachi, the poetess, is said to have lived in the ninth century, and to have been the daughter of a noble named Déwa no Kami Yoshizané, but nothing is known with certainty. She is reported to have been very beautiful, but given up to pride and luxury in her days of ascendancy, and is included in the number of the Six Poets. In her old age she fell into poverty and sickness, and was obliged to beg her bread. She is very frequently represented by Japanese artists in both periods of her life; they seem, however, to dwell rather on the unpleasant aspect of her later years (*see* Netsuké 616, 798, 857, 1001) than on those of her glory (*see* Netsuké 978). She is supposed to have flourished *circa* 866, in which year it is recorded that she brought rain

upon a parched land by the spell of her verse, and poems attributed to her are still preserved (*see* Kakemono 68).

OTA DOKWAN.

Ota Dokwan, one of the adherents of Iyeyasu, was one day hawking in the environs of Yedo, when a heavy storm of rain came on. He dismounted, and going to a house near by requested the daughter of the owner to lend him a rain-cloak (*mino*); but instead she brought him a flower on her fan, blushing the while and confused. Ota was angry at her rudeness, until one of his attendants remarked that he should rather be glad to find such intelligence in one of her station in life. The flower she offered was the *yama buki* (*Kerria japonica*), and she intimated that she had no rain-cloak in the house by this reference to an ancient poem, which says, "Nana yé, ya yé, Nana wa saké domo, Yamabuki no mino hitotsu da ni, naka zo Kana-shiki" (Although the yamabuki has seven petals, I regret it has no seed)—"mino" signifying both "rain-cloak" and "seed." On Tsuba 135 we have the girl presenting the flower to Ota Dokwan.

OTSU-YÉ.

Otsu-yé are rough sketches in the style of caricature. Specimens of this style may still be obtained at Otsu near Kyoto. They are said to represent the style of Matahei, who was the founder of the Ukio-yé or popular school of Japanese painting. The sketches are occasionally reproduced in solid materials. For examples of this, *see* Ivory 114, Kozuka 95.

OYEYAMA, *see* SHIUTENDOJI.

RAIJIN.

Raijin, or Raiden, the Thunder God, called also Kaminari Sama, is generally represented with Fujin the Wind God (*see* Inro 899, 1040, Netsuké 297). He is distinguished by the ring of small drums which surrounds him, with which he produces the thunder (*see* Netsuké 22, 200). He is often painted of a red colour, and has two claws on each foot (*see* Inro 1040), with a demoniacal appearance, and apparently an unkindly disposition (*see* Netsuké 674), though sometimes meeting with reverses (*see* Netsuké 176), and his haunts are limited to aerial regions (*see* Netsuké 675, 671).

RAKAN.

The sixteen Arhats, or Rakan, followers of Shaka (Buddha), are very frequently to be met with on Japanese works of art (*see* Ivory 84, 117, 118, 171, 199, Inro 1065). The sixteen composing the group are Hatura Tasha Sonja, Kiyataka Hasha Sonja, Dakaharita Sonja, Sohinda Sonja, Dakora Sonja, Hattara Sonja or Bhadra (*q.v.*), Rakora Sonja, Nakasaina Sonja, Inkada Sonja, Hatsunabashi Sonja, Ashita Sonja, Kari Sonja, Hottara Sonja, Shiubaka Sonja, Handaka Sonja (*q.v.*), Chiudahantaka Sonja. Handaka Sonja and Hattara Sonja are the ones most frequently selected for separate representation, but on Inro 375 we have Inkada Sonja, an old man with enormous eyebrows, holding the nio-i or Buddhist sceptre, and Nakasaina Sonja with his begging-bowl, who also appears on Netsuké 238 and 174. On Netsuké 220 we have Dakora Sonja with the priest's rosary, on Netsuké 353 Rakora Sonja with a lotus pedestal bearing a funagokō, an expanded boat-shaped plaque containing a sacred object in a shrine. These Rakan are generally distinguishable by the halo which surrounds the heads of most of the sacred Buddhist characters. The personages on Inro 741 are wrongly described as Rakan, being, in fact, the Four Sleepers, Kanzan and Jittoku (*q.v.*), and the priest Hoken Zenshi with

his tiger (*q.v.*), who hold a place among the Rishi or Sennin. Among the Chinese the number of the Arhats or Rakan is increased to eighteen, but this is not of frequent occurrence in Japanese work; *see*, however, Tsuba 571.

RIHAKU.

Rihaku (Li Peh) is regarded as one of the chief poets of China (699–762). He enjoyed for some time the favour of the Emperor Huan Tsung, but a satirical allusion in one of his poems offended an imperial favourite, and he was obliged to leave the court. The rest of his life was spent in wandering about, continually giving expression to his love of nature and of wine in verses which were collected by a kinsman. The famous cascade of the Lu mountains forms the subject of one of his poems, and he is frequently represented as viewing it (*see* Netsuké 148), or in a state of intoxication (*see* Netsuké 964), which in those times was considered no disgrace. He is also included among the Rishi or Sennin, and in his supernatural capacity is represented with a dragon (*see* Tsuba 79), which sometimes bears him heavenward.

RIŌTOHIN.

Riōtohin (Lu Yen or Lu Tung-pin) was one of the eight Rishi of the Taoists, and is generally represented as of martial appearance, and armed with a sword, or crossing a river supported by the sword. He is said to have lived in the eighth century. Many legends are told of him, and temples have been erected in his honour. He appears in Chinese guise (*see* Kozuka 7).

RISHI.

The Rishi or Sennin are sages who have attained to a great age, generally retiring to mountain solitudes for the practice of austerities and contemplation. The Sennin of the Japanese artists are mostly of Chinese invention, mythical Taoist or Buddhist personages who have attained immortality. There are legends of some pill or medicine which has the power of transforming those who take it into Sennin, and also of certain magic charms which produce a similar effect. Among the many Rishi met with in Japanese art we may mention the Eight Rishi of the Taoists: Shōriken, Chōkwarō (*q.v.*), Riōtohin (*q.v.*), Sōkokukiu, Tekkai (*q.v.*), Kanshōshi, Ransaikwa, Kasenko. There are many others, allusion to whom may be found under RŌSHI, SEIŌBO, GAMA SENNIN, KINKŌ, SHIYEI, KOREIJIN, KANZAN, JITTOKU, HOKEN ZENSHI, KIKUJIDO, KŌSHŌHEI, TŌBŌSAKU, RIHAKU.

RIUGIN.

Riugin or Riu-o, the Dragon King (*see* Colour-prints, *Album B*), dwells in the sea-depths in his castle of Riu-gu-jo (*see* Netsuké 399). He is a divinity of fierce aspect, with a dragon coiled on his head and back (*see* Netsuké 920).

ROCHISHIN.

Rochishin was one of the famous 108 Chinese heroes (*see* Colour-prints).

ROKKASEN, *see* SIX POETS.

RŌNIN.

The word Rōnin means literally a “wave-man”—one who is tossed about like a wave of the sea, and is applied to those who, entitled to bear arms, have become separated from their feudal lords and wander about, either hiring themselves to new masters or supporting themselves by plunder. One of the favourite stories of Japanese history deals with men of this class, the famous FORTY-SEVEN RŌNIN. Asano Takumi no Kami was appointed, in the beginning of the eighteenth century, to receive an ambassador from the Mikado to the Shogun, and Kotsuké no Suké was

named as his instructor in court etiquette. Kōtsuké no Suké heaped insults and contumely upon him until at last Takumi no Kami was driven to draw his sword upon him, thereby bringing upon himself the command to put an end to his own life. The principal councillor of Takumi no Kami, named Oishi Kuranosuké, and forty-six other faithful retainers, formed a league to avenge their lord, which they did by compassing the death of Kōtsuké no Suké. When their purpose was fulfilled the whole forty-seven committed hara-kiri, and their graves at Sengakuji are still held sacred and respected with almost divine honours.

RŌSEI.

During the Tang dynasty there lived a man named Rōsei or Lu Sheng. Hearing that the Emperor desired wise councillors to aid in the government, he set out for the capital. He rested the night at Kantan, where he met a certain Rishi to whom in course of conversation he disclosed his ambitious projects. He fell asleep, and dreamed that he was summoned to the court, where he experienced good and ill fortune, being finally chosen to succeed the Emperor, and to marry his daughter. A son was born to him, but when the child was about three years old he slipped from his mother's arms and fell into the water. The cries of the child woke Rōsei, and he found the millet which was preparing for supper was not yet ready. He thus learned the transitory nature of human life and riches, and abandoning his ambitions, he returned home to end his days in retirement. This story is very often represented on Japanese works of art (*see* Inro 343, 669, 682, 949).

RŌSHI.

Rōshi, or Lao Tsze, was the founder of the sect of the Taoists, whose philosophy has exercised an influence comparable to that of Confucius and the Buddhists over the ethics and religion of the Far East. He is generally represented as an old man with bald head, long white beard, and enlarged ear-lobes (a sign of a divine being), and appears either riding upon an ox on his journey westwards, in B.C. 1131 (*see* Inro 155, 189, Netsuké 757), or with Confucius and Buddha, founders of the other two great religions of the Mongolian races, discoursing upon the tenets of their respective beliefs, or in the group of the Three Sake Tasters (*q.v.*, also Netsuké 137).

ROWASHI.

Rowashi was one of the 108 great heroes of China (*see* Colour-prints).

SACRED JEWEL.

The Sacred Jewel, or Tama, is of very frequent occurrence in Japanese art: it is generally represented as a pearl, tapering to an apex which is surrounded by rings. It is the Mani of the Buddhists, one of the Takara-mono or precious things which are kept in Hotei's bag or stowed in the Takarabuné (the treasure-ship of the gods), and sheds a brilliant light, emblem of Buddha and his doctrine. It is sometimes called Shinshi, or crystal, with reference to the Shintō idea of purity, and appears as a crystal ball. It is the tide-ruling gem (*see* Metal-work 247), which was given to the Empress Jingō by the Dragon King, to aid her in the conquest of Corea (*see* Ivory 222 and Netsuké 920). It is often borne by Rakan as an emblem (*see* Ivory 14). The crystal, or Shinshi, is one of the Three Sacred Relics, which are Buddhistic adaptations of the regalia given by Amaterasu to her grandson Ninigi no Mikoto, the first ruler of Japan. The original object was a necklace or string of stones, which has been entirely lost, and its place is taken by a stone of three or four inches in diameter, kept by a special officer who always accompanies the Mikado.

SACRED TORTOISE.

The tortoise is considered by the Chinese to be one of the Four Supernatural Creatures, in company with the dragon, tiger, and phoenix. It is one of the emblems of longevity, and consequently appears as the attribute of Fukurokuju (*q.v.*), and of Jo and Uba (*q.v.*), the spirits of the pine-trees, and with the stork (*see* Inro 436), or in conjunction with Mount Hōrai, the Paradise of the West (*see* Tsuba 340). The fabulous mino-gamé, or hairy tortoise (*see* Pottery 236), is supposed to have been suggested by the ancient tortoises kept in tanks at the temples, on whose shells water-weeds have grown. The tortoise is said to develop a tail after reaching a certain age (*see* the story of Urashima).

SACRED TREASURES.

The Sacred Treasures, or Takaramono, are a collection of objects, emblematic of prosperity, and associated with the Seven Gods of Good Fortune. They are sometimes kept in Hotei's bag, and form the cargo of the Takarabuné, or treasure ship, which sails into port on New Year's Eve with the gods for passengers. The Takara-mono include the Hat of Invisibility, the Lucky Rain Coat, the Sacred Key, the Inexhaustible Purse, the Sacred Jewel, the Clove or Chōji, the Scrolls, the Hammer, the Weight or Fundō, and the Shippo, a flat oval object, probably a coin or jewel. They are very often found on Japanese works of art (*see* Inro 540, 131, Netsuké 112, Tsuba 467, 471, 474, 476, Kozuka 160, 269, Fuchi-Kashira 84, Lacquer 531, Ivory 76, 266, Metal 195).

SAIGIŌ.

Sato Ilioyé Norikiyo, or Saigiō Hōshi, was a descendant of Tawara Toda Hidésato, who slew the great Centipede (*see under* Seta Bridge). He held an official position at the court of the Emperor Toba, but in 1137 he left his home and family and became a wandering priest, in which guise he travelled over the greater part of Japan. He is celebrated as a poet, some of his compositions being still familiar, notably a verse on Fuji (*see* Kakemono 103, Tsuba 368). He is generally represented as a travelling priest with the large hat and staff of the pilgrim (*see* Inro 884, Tsuba 88, Ivory 47). He died in 1198, at the age of seventy-three.

SAKATA NO KINTOKI.

Yorimitsu, who was in search of a squire, was travelling to Kyōtō, and observing a curious cloud overhanging a mountain peak, which he took for a portent, despatched his retainer Tsuna to investigate. Tsuna found a hut inhabited by an old woman and a boy. The old woman was a Yama-uba, or mountain spirit, and the boy her son Sakata no Kintoki, whom she wished to place in the train of some great general, as from his earliest years he had evinced a warlike spirit. Kintoki accordingly was adopted by Yorimitsu, and became a famous warrior. In his childhood his playfellows and companions had been the tengu—mythical creatures which haunt the mountains and forests (*see* Tsuba 134), and the bears (*see* Netsuké 713); while in Ivory 204 he is represented with his mother, and in Netsuké 944 he carries an axe as the badge of his occupation in the woods of his mountain home (*see also* Colour-prints).

SAMBASO DANCE.

The Sambaso dance generally forms a prelude to the more serious No dances (*q.v.*). The performer wears the mask of an old man, Okina (*see* MASKS); he holds a fan, and his dress is embroidered with cranes, pine-branches, or other emblems of longevity, and on his head is a peculiar cap, mitre-shaped when viewed from the side, but appearing conical from the front, usually black, bearing a red disc. For representations of these dancers, *see* Inro 553, Netsuké 606.

SANADA YOICHI.

The vassals of Yoritomo made up a hunting-party at Okuno, for the entertainment of Asahina Saburo. A huge stone, about seven feet long, was lying on the ground, and Asahina, proud of his enormous strength, carried it to the edge of the cliff, where they were feasting, to throw it down. Seeing Sanada Yoichi, a youth against whom he had a grudge, standing below, he threw the mass down upon him, but Sanada, who was only sixteen, hurled it back at him (*see* Netsuké 966).

SANFUSHI.

Sanfushi, or Sanfuné, is one of the numerous Rishi (*q.v.*), or sages, connected with the legends of Buddhism and Taoism, who have attained to the possession of supernatural powers. He is generally represented as sailing on an umbrella, above him being a fan, with a girdle attached to it (*see* Sword 3).

SARA-GAKU, *see* BUGAKU.

SARUTA-HIKO.

Saruta-hiko is described as a Shintō divinity, with a nose seven cubits long, and great eyes that shine like mirrors. When Ninigi, the first ruler of Japan, came from heaven at the command of the Sun-goddess, Saruta-hiko blocked the way, but was appeased by Uzumé. There is a shrine to Saruta-hiko at Mount Kōshin, near Nikkō, the name of the mountain itself being derived from a title of the god. Another shrine in his honour exists at the ancient temple of Kasuga no Miya at Nara, and he is regarded as the owner of the ground in that part. On Netsuké 160 we have Saruta-hiko represented with Uzumé before the cave from which Amaterasu, the sun-goddess, is issuing, and on Tsuba 182 is a temple servant carrying a mask which bears the features of the god. His attendants are the Three Monkeys (*q.v.*).

SASAKI TAKATSUNA.

At the battle of Ujigawa, in the wars between the Minamoto and Taira, there was a rivalry between two of the followers of Yoshitsuné, Sasaki Takatsuna and Kajiwara Kagesuyé. The enemy under Yoshinaka were encamped on the opposite side of the Uji river, and Kagesuyé on horseback plunged in first, but Takatsuna called out to him that the girth of his saddle was loose. Kagesuyé paused to tighten it, and so Takatsuna was first to attack the foe. This passage of the Uji river is a very favourite subject, specially with workers in metal (*see* Tsuba 20, 331, 337, 543, Fuchi-Kashira 63, Lacquer 651).

SATSUMA NO KAMI TADANORI.

Tadanori was the son of Tadamori of the Taira clan, and was killed in 1184, when Kyōto was attacked and captured by the Minamoto. He is often represented in armour, as on Inro 387, where the outer case of the Inro bears a decoration of cherry trees and blossoms, in allusion to his poem of "Ryoshuku no hana" (the Flower at an Inn), which runs as follows:—

"Yuki-kure-te kono shita kage wo
Yado to seba hana ya
Ko yoi no aruji nara mashi."

(The dusk of the spring draws nigh; under the shade of a tree thou dost lie. The flower moves its petals gently, like the looks of thy hostess who welcomes thee, passing stranger.)

SEIŌBŌ.

Seiōbō (Si Wang Mu) is a fairy queen who dwells in the Kuen Lun mountains, where she receives certain favoured mortals. Near her palace is a peach tree, the fruit of which ripens but

once in three thousand years, and has the power of conferring that length of days on those who partake of it. In B.C. 110 she descended from her mountain home to visit the Emperor Butei (Wu Ti), bringing seven of these peaches with her. When she was showing them to the Emperor she saw Tōbōsaku (*q.v.*) peeping through the window, and disclosed the fact of his having stolen three of the peaches. She generally appears as a beautiful princess in Chinese dress, attended by one or more girls (*see* Netsuké 232), and always with the peaches of immortality (*see* Netsuké 605, 611, Ivory 7), which entitle her to a place with Urashima and Miura no Osuké as examples of longevity (*see* Netsuké 895), while the escapade of Tōbōsaku is frequently represented (*see* Netsuké 350, 608). She holds a place among the Rishi or Sennin (*q.v.*).

SEITAKA DŌJI.

Seitaka Dōji and Kongara Dōji (*q.v.*) are the two attendants of the god Fudo (*q.v.*), Atchalā or Dai Nichi Niorai, and generally take the form of two youths, Seitaka Dōji being coloured red and Kongara Dōji white. They appear with Fudo in his capacity of god of waterfalls (*see* Kozuka 195, Fuchi-Kashira 153, Tsuba 224).

SENNIN, *see* RISHI.

SETA BRIDGE.

The pillar of the bridge at Seta frequently figures in Japanese works of art, as on Sword 137, and is an allusion to the story of Hidesato. Fujiwara Hidesato, prince of Shimosuké, was despatched, in 940, with Taira no Sadamori, at the head of 16,000 men, to subdue the rebel Taira no Masakado. At the battle of Kushima, Masakado fell from his horse, pierced by the arrow of Sadamori, and Hidesato, leaping from his horse, slew him with his sword. So much for history; legend relates that Hidesato, being one day near the Seta bridge, met a beautiful lady, who begged him to help her against an enemy who destroyed the subsistence of her family. He went with her to the foot of the mountain of Tonami, and when night fell he saw the eyes of the Mukada, or Giant Centipede, burning like two moons as the monster lay curled seven times round the mountain. Two arrows took but little effect on the monster, but wetting the third with saliva, which is supposed to be fatal to centipedes, he wounded it mortally. The lady took Hidesato to her palace under Lake Biwa, and gave him inexhaustible bags of rice, jars of wine, rolls of silk, purse of money, and an invincible sword. From these gifts he received the name of Tawara, which means a bag for rice. Another account makes him in addition the recipient of the great bell of Miidera from the goddess Oto-himé (*see* BENKEI). The story is a mythical version of his victory over Taira no Masakado.

SEVEN SAGES.

The Seven Sages, or Seven Worthies, of the Bamboo Grove (Chikurin Shichi Kenjin) formed a celebrated coterie of the third century, whose meetings were held in a grove of bamboos. They are sometimes represented as engaged in literary or artistic pursuits, but as frequently they appear to merit the severe strictures which have been passed upon them, accusing them of a total disregard of laws and restraints, and branding their philosophy as the basest Epicureanism, which held happiness to lie in complete self-indulgence. These worthies very often find a place in Japanese works of art (*see* Netsuké 354, 957, Tsuba 187, 246, Inro 7, Ivory 130, 173).

SHAKA.

Shaka (Sākyamuni), the Buddha of history, is worshipped in China and Japan as the founder of the Buddhist faith, but in popular veneration his place is to some extent usurped by Amida

(Amitābha), whose worship only dates from about 300 A.D. Shaka, as the founder of Buddhism, is represented with Laotsze and Confucius (*see* Netsuké 137) in the allegory of the Three Sake-tasters (*q.v.*). Gautama was born in B.C. 544, in Kapilavasta, about 100 miles from Benares, his family name being Sākya, whence he is called Sākyamuni, the ascetic Sākya. At the age of twenty-nine he left his wife and little son and retired to the mountains; he returned after a time, but continued the practices of asceticism, becoming a Buddha, or enlightened one. The worship of Shaka was first firmly established in Japan in 591, under the Empress Suiko. For representations of Shaka in Japanese art, *see* Netsuké 242 for the child Buddha, and also Ivory 153, 196.

SHIBA ONKŌ.

Shiba Onkō was a great statesman under the Sung dynasty in China (1009–1086). When a boy he was, with some companions, leaning over the edge of a large jar full of water, in which fish were kept. One of the children overbalanced himself and fell into the water. Whilst the others ran screaming away, Shiba Onkō took up a large stone and with it broke the jar, from which the water escaped, and thus he saved his playmate's life. For an illustration of the story, *see* Netsuké 613 and Pottery 76.

SHINNO.

Shinno was the successor of Fuh Hi, or Fukki, with whom he appears on Tsuba 45. He ruled in China, *circa* B.C. 2737, and was the first to teach his people the art of husbandry. He was also the founder of medical and botanical science, and the inventor of the harp, and is said to have measured the earth, traversing it in a car drawn by six dragons. He often wears the leaf cloak of the Rishi, as on Tsuba 45.

SHISHI DANCE.

The Shishi-mai, or Lion Dance, is performed by itinerant mummers, disguised with a huge mask of a lion, from which drapery hangs concealing the dancer, who moves the mask up and down, and opens and shuts the mouth to a musical accompaniment. It is also called the Dai Kagura, and is often represented on Japanese works of art (*see* Ivory 58, Netsuké 991, 526, 943, Inro 118, Tsuba 254).

SHIYEI.

Shiyei (Tsze Ying) is one of the Rishi who play such an important part in the mysteries of Buddhism and Taoism. He is represented as a man riding on a horned and winged carp (*see* Sword 3, Ivory 257).

SHŌJŌ.

The Shōjō are mythical beings who live by the sea shore, and are to be distinguished by their long red hair and inordinate partiality for saké; they are like monkeys, but have human faces and voices. Fishermen are said to entrap them for the sake of a dye obtained from their hair. The Shōjō is accepted as a type of conviviality in excess, and is a favourite subject with Japanese artists (*see* Inro 328, 523, 612, 1043, Netsuké 215, 858).

SHŌKI.

Shōki (Chung Kwei) the demon queller, is said to have been the ghostly guardian of the Emperor Gensō (*q.v.*), to whom he appeared in a dream and disclosed his history. In the reign of the Emperor Kōsō he had competed in the state examination, and failing, had killed himself; but at his burial receiving posthumous honours by imperial command, the spirit desired to show gratitude, and consequently was engaged in the expulsion of demons. Shōki generally figures as

a huge personage armed with a sword, and wearing official dress, and is constantly waging war on the mischievous oni, or demons, who try every device to escape him. He is very often represented in Japanese works, specially Netsuké, pursuing oni (*see* Inro 843, 1057, Netsuke 237, Tsuba 458), sharpening his sword to slay them (*see* Inro 1022, Netsuké 648), securing oni in his bag (*see* Netsuké 643, 656, 672, 677), under his hat (*see* Netsuké 676), compelling them to menial service (*see* Netsuké 150, 475, Tsuba 197), exorcising them (*see* Netsuké 891), binding them (*see* Ivory 154, Tsuba 510). But sometimes the oni is able to outwit him, climbing trees (*see* Tsuba 515), trapping him under a basket (*see* Netsuké 666, 988), gibing at him from a well (*see* Netsuké 959), climbing on to him (*see* Netsuké 902, 910).

SHOKUJO, *see* KENGIN.

SHUBAISHIN.

Shubaishin (Chu Mai-chên) lived under the Han dynasty in China, and was originally a firewood seller, but devoted to literary pursuits. His wife blamed him for inattention to his trade, and left him to marry another man. The fame of his learning reached the Emperor, who sent for him, and appointed him to a high position, finally making him governor of his native province. On his progress to his dominion he met two scavengers, in whom he recognised his former wife and the man of her choice. Moved to pity, he took them to his house and treated them with all kindness, but the woman, in despair through her folly, put an end to her life. The woodcutter scholar appears frequently in Japanese works of art (*see* Tsuba 145).

SHUTENDŌJI.

Towards the end of the tenth century the daughter of one Onoki married Ibuki Yataburo, the son of the lord of Ibukiyama, but the crimes and debaucheries of Ibuki were such that his father-in-law compassed his death. A son was born, however, after the death of Ibuki, who inherited in tenfold degree his father's wickedness, and gained for himself the name of Shutendōji, or Great Drunkard Boy. He was abandoned at the age of seven by his despairing mother, and collecting a band of evil spirits, fortified himself in a cave in Oyeyama, a mountain in the province of Tango. Minamoto no Yorimitsu, generally known as Raikō, was appointed by the Emperor to destroy this pest, and set out, accompanied by his four famous retainers, Watanabé no Tsuna (*q.v.*), Sakata Kintoki (*q.v.*), Usui Sadamitsu, and Urabé no Suyekata, disguised as yamabushi, or wandering priests. Raikō took with him a famous sword offered at the shrines of Isé by Tamura Shogun, which he had dreamed was proof against the attacks of demons. These travellers lost their way, but were guided by an old man who proved to be the spirit of Sumiyoshi (*see* JO and UBA), who gave Raikō a drug to stupefy the Shutendōji, and also an iron cap to ward off his blows. The demons welcomed them as prey, but by the aid of the drug which they mixed with the saké, and the famous sword, the evil band was overcome and a death-blow dealt to the Shutendōji. The creature's head, however, when severed, sprang into the air, and Raikō was only saved from its murderous onslaught by the iron cap given him by the old man. The story of Raikō and the Shutendōji is a favourite with Japanese artists (*see* Netsuké 1006, Ivory 12, 38).

SIX POETS.

The Six Poets (Rok kasen) are a selection of the more famous of the Thirty-six Poets (*see* Albums of Drawings 11). Their names are given as Sōjō Henjō, Ariwara no Narihira, Bunya no Yasuhidé, Kisen Hoshi, Ono no Komachi, and Otomo no Kurumishi, but other lists are extant, including Abé no Nakamaru, Akahito, Tsurayuki and Hitomaro. They are frequently represented

on Japanese works of art (*see* Tsuba 150, Pottery 29, Netsuké 793, 939, Albums of Drawings 19), and are also a favourite subject for humorous treatment (*see* Inro 1056, Lacquer 489).

SOGA BROTHERS.

The Soga Brothers, Jurō Sukénari and Gorō Tokimuné, were the sons of Kawazu Sukéyasu, who had met his death at the hands of Kudo Sukétsuné. In accordance with the Japanese idea of filial piety, they devoted themselves to the duty of revenging the murder of their father, and seized the opportunity of a hunting-party given by Yoritomo to carry out their project. After Sukétsuné's return they made their way into his house in the dead of night, and found him in a drunken sleep. Disdaining to kill a sleeping foe, they roused him with the cry of "The Soga brothers are upon you!" and speedily despatched him. The tumult, however, gave the alarm, Sukénari was slain, and Tokimuné, after a gallant defence, was overpowered by Gorōmaru and brought before Yoritomo, who, at the entreaty of the son of Sukétsuné, condemned him to death. This story of the chivalry of old Japan is a favourite theme for artists, particularly the struggle between Soga no Tokimuné and Goshō no Gorōmaru (*see* Ivory 3, 64, Netsuké 474, 614, 943, Colour-prints).

SŌJO HENJŌ.

Sōjō Henjō is one of the Thirty-six Poets, a selection of famous bards attributed to Dainagon Kintō, a court noble of the eleventh century. Sōjō Henjō was a priest who died in 890, his other name being Sadamuné. His son Sosei Hōshi is also included in the list of the Thirty-six. Sōjō Henjō is one of the Six Poets (*q.v.*), and some of his compositions are still prized (*see* Lacquer 539). He often appears on Japanese works (*see* Tsuba 7, Kakemono 69).

SOMPIN.

Sompin was a Chinese general who, while studying the art of war, aroused the jealousy of his colleague Hoken, who accused him of treason, but he was saved by the intervention of Ju, Ukon of Sei, who raised him to a position of honour. A war broke out between the states of Gi and Kan, the armies of the former being led by Hoken. The ruler of Kan begged help of the state of Sei, whence a force was sent under Sompin, who by strategy obtained a victory over his opponents, and Hoken was driven to commit suicide. The tactics of Sompin or Sonshi were long acknowledged as an authority on the art of warfare. For a representation of Sompin, *see* Tsuba 181.

SUGAWARA MICHIZANÉ.

Sugawara Michizané, or Kwanshōjō, was a court noble of the ninth century, noted for learning and piety, and for skill in calligraphy. He was exiled to Kiū-Shiū, where he died in 903, and was canonised in popular belief as Temma, or Tenjin Sama, the god of calligraphy. He frequently appears in Japanese art (*see* Ivory 221, Sword 62, 72).

SUSANŌ NO MIKOTO.

Susanō no Mikoto, "the Impetuous Male," was sprung of Izanagi, as was Minerva of Jupiter, after the return of Izanagi from a fruitless expedition to hell in search of his dead wife Izanami. He was appointed ruler of the seas and also of the tides, being the divinity of the moon. After his insult to Amaterasu (*q.v.*), which caused her to seek retirement in her cave, he slew the Food Goddess, and was consequently expelled from heaven. He then descended on the province of Idzumo in Japan, where he succeeded in rescuing Kusunada Himé, a beautiful maiden, from a dragon with eight heads. He provided himself with eight jars of saké, and administering one to each head of the dragon, succeeded in intoxicating it, and so slew it. From the tail of the dragon

he drew the famous sword which is still preserved at the temple of Atsusa in Owari, and is one of the three sacred relics, or Buddhistic adaptations of the regalia, presented by Amaterasu to her grandson Ninigi no Mikoto, the fabled first ruler of Japan. For the encounter with the dragon, *see* Tsuba 426.

TADAMORI.

Taira-no-Tadamori was the founder of the greatness of the Taira clan, and often appears in Japanese works of art in connection with one episode of his career. In the reign of the Emperor Toba (1108-1123) it was reported that a dreadful monster haunted the grounds attached to the Shinto temple of Yasaka-no-yashiro, in Kyōto, and Tadamori received the royal command to slay it. One stormy night he lay in wait for it, and the monster appeared, bristling with hair like needles, and breathing flames from its mouth. Tadamori sprang upon it, and the monster resolved itself into an old servant of the temple on his way to light the lantern, with a bundle of straw on his head to protect him from the rain, and blowing on his torch to keep it alight. Another version describes the servant as going out to steal the oil, which accounts for the title of "The Oil Thief," which pictures representing the occurrence often bear. For illustrations of the story, *see* Fuchi-Kashira 47, Netsuké 984.

TADANOBU.

Sato Tadanobu was one of the retainers of Yoshitsuné, who was attacked with his master at Horikawa, having been betrayed by his mistress, Manju, to the emissaries of Yoritomo. Tadanobu caught up a heavy go-table, being taken by surprise and unarmed, and defended himself so effectually as to put to flight his adversaries and succeed in joining Yoshitsuné. For Tadanobu's gallant stand, *see* Netsuké 794, Tsuba 306.

TAIKŌBO.

Taikōbo (Kiang-tsze-ya) was also called Kioshiga, the name Taikōbo, which means "grand-sire's expectation," being given him by the Emperor Bun-o. He emigrated to the dominions of Bun-o to avoid being a subject of Chuō, and lived in retirement at Hankei, where he spent his time in fishing, to the anger of his ambitious wife. She found one day that he was fishing without even a hook to his line, and left him with bitter reproaches. He was found by Bun-o, who was directed to him in a dream, and became in time Governor of Sei, when his disappointed wife put an end to her life. He appears on Inro 159.

TAIRA-NO-KIYOMORI.

Taira-no-Kiyomori was the chief general of the Taira clan, and Dai Jō Dai Jin (Prime Minister) from 1167 to 1181, in which year he died, aged sixty-one, or, according to some, sixty-three.

TAIRA-NO-SHIGEMORI.

Taira-no-Shigemori was the son of Taira-no-Kiyomori. He is remembered as being the first to propose connecting Lake Biwa with the sea by a ship canal. For both these personages *see* Colour-prints.

TAKARABUNÉ.

The Takarabuné, or Treasure Ship of the Gods, is very often represented in Japanese art (*see* Inro 300, 577, Netsuké 15, 950, 953, 954, Kozuka 56, Ivory 89). The Shichi-fukujin, or Seven Gods of Good Fortune, are on board the ship, which is laden with the Takaramono (*q.v.*). On New Year's Eve the children in Japan are sung to sleep with a rhyme telling of the arrival of the Takarabuné in port.

TAKARAMONO.

The Takaramono, or Precious Things, are generally kept in Daikoku's bag, but are sometimes found in Hotei's keeping. They vary in number, but the ones almost invariably included are the Hat of Invisibility, the Lucky Rain-cloak, the Sacred Key, the Inexhaustible Purse, the Sacred Jewel or Tama, the Clove (Choji), the Scrolls or Makimono, the Hammer of Daikoku, the Weight, and the Shippo. In Hokusai's *Mangwa* they are explained as follows: the Lucky Rain-cloak is the emblem of comfort and invisibility; the Sacred Key is an emblem of wealth, as is the Inexhaustible Purse or Kanébukuro; the Jewel or Hojiu Tama is the emblem of the soul; the Clove is a safeguard against noxious emanations; the Scrolls symbolise wisdom; the Weight or Fundo is an emblem of commerce; and the Shippo is probably a coin. The list is extended by the addition of the Koban in a box, Koban ni hako or Senriobako, the box with a thousand rio, an emblem of plenty; the Orimono, rolls of brocade, emblematic of splendour; the Kotoji or Koto bridges, signifying harmony; the Tachibana or orange, emblem of sweetness; and the Fan or uchiwa, emblem of command. Some or other of these precious things are of frequent occurrence in Japanese art-work (*see* Netsuké 4, 112, and under SACRED TREASURES).

TAKASAGO, *see* JO AND UBA.

TAKÉ-NO-UCHI.

Také-no-uchi no Sukuné was the trusted friend and counsellor of the Empress Jingō (*q.v.*), whom he accompanied on her expedition to conquer Corea. He was also the guardian of her child, who became the Emperor Ōjin, and was deified as Hachiman, the god of war. He is said to have lived two hundred and fifty years, and to have been the adviser of six successive sovereigns. He is often represented with the infant prince, as in Tsuba 260, Pipe-case 15 (*see* also Netsuké 494, Colour-prints).

TAMAMO-NO-MAYÉ.

The Emperor Toba (1108-1123) fell ill of a mysterious malady, and Abé-no-Seimei (*q.v.*), the court astrologer, hearing that in the dark a luminous halo surrounded Tamamo-no-mayé, the Emperor's favourite mistress, pronounced his opinion that she had bewitched the Emperor. Tamamo-no-mayé, learning this, exerted her influence with Toba to have the astrologer confined to his house. The wife, however, of Abé-no-Seimei obtained permission for him to erect an altar in the palace grounds, at which all the court were to offer prayers for the Emperor's recovery. With great reluctance at length Tamamo-no-mayé came to the altar, when immediately she became a white fox with nine tails and vanished. The Emperor recovered his health, and the fox, having been tracked and shot, was transformed into a rock, still shown in the province of Shimosuké. This story often finds a place in Japanese works of art (*see* Inro 1032, Netsuké 250).

TAMÉTOMO.

Tamétomo was a famous archer of the twelfth century, and grandson of the equally famous Yoshiiyé or Hachimantarō. He is said to have been seven feet in height, his bow being eight and a half feet long, and needing the strength of three ordinary men to bend it. He was banished to Oshima, an island south of Yedo Bay, for his share in the civil wars, where, according to some authorities, he committed suicide. Other legends trace him to the Liukiu Islands, of which his son became the first historical king. A favourite story represents him as visiting the Isle of Demons (Oni-ga-shima) (*see* Netsuké 269), where he vanquished the inhabitants in many trials of strength. In Ivory 158 we have the hero with his celebrated bow.

TEKKAI.

Tekkai (Li Tieh Kwai) was one of the Taoist Rishi, and is included in the list of the Eight Immortals. He possessed the power of separating his spirit from his body, and one day wishing to visit his master Lao-tsze, he left his body in the charge of a disciple, promising to return in seven days. The disciple, however, was suddenly summoned to the sick bed of his mother, and the body of the sage being found by others, was at once buried. Tekkai, returning at the appointed time, and finding his earthly tenement had vanished, was forced to take refuge, as some say, in the body of a dead toad; others hold it to be the body of a crippled beggar who had just died. The Rishi from henceforth was both ugly and lame (*see* Netsuké 914, Lacquer 270, Kakemono 54).

TENAGA AND ASHINAGA.

Tenaga (Long Arms) and Ashinaga (Long Legs) are, according to the Chinese, natives of a territory in Northern China, near the Hung Sheung Tree. They exercise the craft of fishermen, Tenaga being perched on the back of Ashinaga, who wades into the deep water, while Tenaga plunges his long arms into the depths and secures the fish. They form a favourite subject for Japanese artists (*see* Netsuké 979, Ivory 178, Metal-work 44).

TENGU.

The Tengu is a mythical creature, said to haunt mountains and forests. There are two kinds, one with a human face decorated with a very long nose, and a body bearing wings; the other has the head and claws of a bird. They seem to be of a kindly disposition, for the Tengu king taught Yoshitsuné (*q.v.*) his mastery of the sword (*see* Colour-prints, *Album B*). The creature is a very favourite subject with Japanese artists, specially for humorous treatment (*see* Netsuké 19, 30, 829, 970, Ivory 18, 129, Tsuba 216, 628).

THREE BEAUTIES OF NATURE.

The three beauties of nature are considered by the Japanese to be "Moon on the Mountain," "Snow in the Country," and "Flowers in Rain" (*see* Netsuké 116, Metal-work 53). This is an instance among many of the fondness of the Far Orientals for classifying objects and ideas under numerical categories.

THREE MONKEYS.

These three monkeys are called "Mizaru, Iwazaru, and Kikazaru" (sight, speech, and hearing monkeys). The first closes his eyes, the second his mouth, and the third his ears, signifying their intention of seeing, saying, or hearing nothing that is evil (*see* Inro 284, Tsuba 487).

THREE WINE TASTERS.

These three personages are Shaka, typifying Buddhism; Lao-tsze, Taoism; and Confucius, Confucianism. The brew of saké which they are tasting affects each one differently, as is shown by their expressions. The meaning intended to be conveyed is that religions are derived from a common inspiration, though outwardly exhibiting great dissimilarity, and that the same truth may be expressed in various forms, attributable to the various minds through which it has passed. The subject is a frequent one in Japanese art (*see* Netsuké 868, 137, Ivory 31, Pipe-case 14).

TŌBA.

Tōba or Sōsha was a celebrated statesman, calligraphist, and poet, who flourished in the eleventh century. His enemies twice succeeded in effecting his degradation to offices far below his deserts, and though his talents and benevolence prevented his disgrace being permanent, he

was exiled, which so wrought upon him that he died in 1107. He is generally represented riding on a mule and wearing a very large hat (*see* Inro 57, 128, 498, 568, 700, 951, Netsuké 924).

TÔBÔSAKU.

Tôbôsaku (Tung Fang-so) is a historical personage described in Chinese writings as the adviser of the Emperor Wu Ti. Many legends are current dealing with his learning and supernatural powers. He is related to have stolen three of the peaches of Seiōbō (*q.v.*), each of which gave to the eater three thousand years of life. He is generally represented as a cheerful old man, with one or more of the magic peaches (*see* Lacquer 82, Netsuké 350, 364), and he also appears attended by storks, and in company with Urashima (*see* Inro 368) as a type of longevity.

TOKIMASA.

In the reign of the Emperor Kaikwa, in B.C. 151, the island of Enoshima appeared after a great storm, and the goddess Benten destroyed a dragon which had pillaged the shores of the bay. A shrine was thereupon dedicated to the goddess in a cave on the island, and here Hojo Tokimasa came to worship and to ask the protection of the goddess for his house. He laid a poem embodying his request upon the shrine, and after three weeks Benten arose from the sea and granted his prayer, warning him, however, that if the rule of the family were unjust, their power would not last beyond the seventh generation, which prophecy was indeed fulfilled. As the goddess sank again into the sea, Tokimasa saw she was partly a dragon, and picking up three of the scales, he arranged them in a triangular form, and adopted the figure as his crest. The incident is represented on Netsuké 947, 956.

TOKIWA.

Tokiwa was the concubine of Minamoto-no-Yoshitomo, and of surpassing beauty. On the death of Yoshitomo, in 1159, Tokiwa fled through the snow with her three little sons, Imawaka, Otowaka, and Ushiwaka (Yoshitsuné). Hearing, however, that her aged mother was in danger of her life at the hands of Kiyomori, Yoshitomo's enemy, she gave herself up to save her parent. Kiyomori was conquered by her beauty and piety, and spared her to become his mistress, and also granted her the lives of her children. She often appears with her three sons in Japanese works of art (*see* Inro 321, Netsuké 994), a favourite scene being that of her flight (*see* Metalwork 27).

TONGUE-CUT SPARROW.

An old man once had a pet sparrow which flew about the house, but one day it pecked at some starch his wife was mixing, when the old woman took her scissors and cut off its tongue. The old man was much distressed, but recognised his sparrow when chopping wood on the mountain some time after, and followed the bird to its home. The sparrow's wife and children entertained him kindly, and on his departure offered him the choice of two closed baskets. He modestly took the smaller, and on opening it found it to be full of riches. His wife upbraided him for not choosing the larger, and set off herself to the sparrow's abode, and being offered her choice, seized the larger, but when she opened it at home out sprang a number of demons who tore her to pieces. The story is often tersely expressed, sometimes by a woman armed with a pair of scissors, or by a conventional sparrow, or by the basket full of demons, as in Netsuké 164 (*see also* Ivory 138 and Colour-prints).

TÔ RYŌKŌ.

Tô Ryōkō, or Yoshika, was a great scholar, who, in the ninth century, occupied a high official position. He was one night passing the Rasho Gate at Kyōto when he noticed the graceful

waving of the branches of a willow. He immediately composed the first verse of a poem on the subject, which he recited aloud, and to his astonishment the second verse was supplied by a voice in the air, whilst a mysterious figure glimmered in the darkness by the gate. Another version lays the scene at Chikuba-shima, where the god of the island supplements the poem. On Inro 628 we have Tō Ryōkō composing his poem.

URASHIMA.

Urashima was a fisherman of Ejima in the province of Tango, and is said to have lived about 825. He captured one day a sacred tortoise, which, however, he restored to the sea, and the next day found at the same place a boat in which was a beautiful woman, who besought his aid. He rowed for a whole day at her bidding, and reached the palace of the Dragon King, where he married the lady and remained for three years. At the end of that time his wife yielded to his entreaties, and consented to his returning to his native land, giving him a casket, which she bade him on no account to open, as a keepsake to remind him of her and of his promise to return. He found the aspect of his native place totally changed, and his friends were not to be traced; he had indeed spent seven centuries instead of three years in the kingdom under the sea. Urashima in bewilderment turned to the casket for a clue and opened it. A wreath of vapour issued from it, containing the seven centuries of life he had passed through, and his mortal frame evaporated with the essence of the years. This story is frequently referred to in Japanese art (*see* Inro 368, Netsuké 730, 895, 926, Ivory 44).

USHIWAKA, *see* YOSHITSUNÉ.

UZUMÉ.

Uzumé no Mikoto, the goddess of mirth, was one of those who successfully conspired to entice Amaterasu (*q.v.*) from the cave to which she had retreated. Uzumé danced and sang, and her performance elicited such mirth from the assembled divinities that Amaterasu peeped forth to see the cause. Uzumé is a favourite subject for representation by Japanese artists, especially on Netsuké (*see* Inro 928, Netsuké 21, 32, 36, 160, 244, 681, 872, Lacquer 602, 523, 397, Pottery 167).

WASOBIOYE.

Wasobioc, or Wasobei, was a man of Nagasaki who set sail and was drifted in a storm to the Island of Eternal Youth, where stands Mount Hōrai (*q.v.*). Here he lived for many hundreds of years, till at last he wearied and longed for death, which came not to the island; so he prevailed upon a white stork at last to carry him to his native land, where he might die in peace (*see* Inro 571, where he is transported on the bird's back). The stork, after long journeying (*see* Lacquer 196), brought him to Japan.

WATANABÉ NO TSUNA.

Watanabé no Tsuna encountered an oni, or demon, who had assumed the form of a beautiful woman imploring his assistance. He was, however, able to penetrate the disguise, and attacked the oni so lustily that he succeeded in depriving it of an arm (*see* Kozuka 239).

YAMABUSHI.

The Yamabushi are described as an offshoot of the Shingon sect, who practise fortune-telling and divination. They are also known as wandering, or mountain, priests, because they affect mountain districts in imitation of Shaka. It was the disguise of a Yamabushi which Benkei (*q.v.*) adopted. They generally wear a small hexagonal cap, carrying on their backs a wallet supposed

to contain relics, and often bear in their hands a conch-shell trumpet. For Yamabushi *see* Inro 277, Ivory 181, 182.

YAMATO-DAKÉ NO MIKOTO.

Yamato-daké was the son of the Emperor Keikō (71–130 A.D.), and was sent to put down a revolt in the eastern provinces. The rebels treacherously invited him on a hunting expedition to the prairie at the foot of Mount Fuji, and set fire to the long grass which he was traversing. Nothing daunted, the prince drew his famous sword, "Ama no Murakumo no hoken," which Susano had taken from the tail of the dragon, and with it cleared a patch all round him, which the flames were unable to cross, and spreading rapidly in the other direction, destroyed many of his foes. The sword received the new name of "Kusanagi no Tsurugi," or the Grass-cutting Falchion, and became one of the Three Sacred Relics, being still preserved at the temple of Atsusa in Owari. Ivory 35 represents the hero in the act of uncovering the famous sword.

YASHIMA.

The battle of Yashima was the final and decisive encounter in the thirty years' war between the Minamoto and Taira clans. Yashima was the last stronghold of the Taira, and in the battle which resulted in its capture they were completely defeated, owing partly to treachery and partly to the bravery and strategy of Yoshitsuné, the leader of the Minamoto. The whole clan of the Taira, except for a few who escaped to Kiūshiū, were killed in the battle or perished by drowning in the sea, which their ghosts are still believed to haunt. On Fuchi-Kashira 62 we have a scene from the battle.

YÉBISU.

Yébisu, or Ébisu, the fisherman, is one of the Shichi-fuku-jin, or Seven Gods of Good Fortune, and is the provider of the daily food of the working man. He is of purely Japanese origin, derived from the ancient Shintō worship, for he is the son of Izanagi and Izanami, the creators of Japan, from whom the Mikado claims descent. Yébisu was a cripple from his earliest years, and is generally represented in Japanese dress, with a tai-fish in one hand and his fishing-rod in the other. He is found with Fukurokuju and Daikoku as one of the Three Gods of Good Fortune, who are specially invoked on New Year's Eve. He is associated in Japanese art with other members of the group of Shichi-fuku-jin (*see* Lacquer 466, Inro 927, Netsuké 400), nearly always distinguished by his attribute of the tai-fish (*see* Lacquer 387, Netsuké 989, Ivory 165, Metalwork 2).

YENMA DAIŌ.

Yenma Daiō, or Yemma Ten, is the King of Hell, also one of the Ju-ni Ten, or Twelve Dêva Kings. He is generally represented as of a severe aspect, occupied in judging those brought before him (*see* Netsuké 157, Kozuka 140).

YŌJŌ.

Yōjō was a retainer of Chihaku, King of Tsin. Chihaku was slain by his enemy Cho Bujutsu, who had his skull lacquered and used as a basin. Yōjō, bent on avenging his master's death, obtained admission to the house of Bujutsu in the disguise of an artisan. Bujutsu, however, had his suspicions awakened, and Yōjō was discovered, but pardoned out of consideration for his fidelity to his dead lord. Yōjō then, disguised as a dumb and leprous beggar, lay in wait for Bujutsu. He concealed himself under a bridge over which Bujutsu must pass; but Bujutsu was

saved by his horse, which refused to pass, and Yōjō was discovered. Bujutsu said that he could not pardon him again, but Yōjō deprecated any such desire on his part, begging only to be allowed to wreak his vengeance on Bujutsu's mantle. His request was granted, and after stabbing the mantle repeatedly, he slew himself. Bujutsu's death, which occurred shortly afterwards, was thought to be the result of Yōjō's self-sacrifice to avenge his lord. In Netsuké 971, we see represented the incident of stabbing the mantle.

YŌKIHI.

Yōkihi was a celebrated beauty and favourite of the Emperor Gensō (*q.v.*), whom she led to neglect the duties of his position through his passion for her (*see* Netsuké 820, Colour-prints, *Album E*).

YŌKŌ.

Yōkō (Chinese, Yang Hiang) was the son of Yang Feng of the district of Nan-King Hien. He is quoted as one of the Chinese twenty-four examples of filial piety, for he saved his father from a tiger at the cost of his own life. Father and son were together in a millet field, when the tiger suddenly attacked the man, but the boy clung to the creature's head and enabled his father to escape. In some versions of the story Yōkō appears as the *daughter* of Yang Feng. The story is depicted on Metal-work 92.

YORIMASA.

Minamoto no Yorimasa, the fifth descendant of Yorimitsu, was famous as an archer, horseman, and poet, his great exploit being the slaughter of the Nuyé. In 1153 the reigning Emperor fell sick of a mysterious illness, and at the same time a curious sound was observed issuing apparently from some creature perched on the roof of the palace. Yorimasa brought his trusty bow and launched an arrow into the darkness in the direction of the sound, and at his feet fell a monster with the head of a monkey, the feet of a tiger, the back of a badger, and a tail like a serpent. The creature was pierced by the arrow, and Ii no Hayata, Yorimasa's retainer, sprang upon it and slew it with his sword. On the death of the Nuyé the Emperor's sickness ceased, and Yorimasa was richly rewarded. Netsuké 155 gives us Yorimasa shooting at the Nuyé, and Pipe-case 32 Ii no Hayata consummating the slaughter.

YORITOMO.

Yoritomo was the first Shōgun of Japan, the half-brother and enemy of Yoshitsuné (*q.v.*), whose death he was instrumental in procuring through his ambition and unscrupulousness. It is related of him that a favourite pastime of his was to release cranes with labels tied to them, so that he might get further news of them, and learn of their habits and length of life (*see* Ivory 10). In 1181 he established himself at Ishi bashi yama with 300 men, but was attacked by the Taira force, numbering 3000, and forced to flee. He hid himself in a hollow tree, and Kajiwara no Kagetoki, who, with others, was searching for him, thrust his bow into the tree. It is supposed that Kagetoki knew of his presence, but wished to throw the others off the scent. Legend, however, relates that a pigeon flew out of the tree, whereupon the searchers decided that no one could be lying hid in it. The incident is represented on Tsuba 10, Pipe-case 20.

YŌRŌ-NO-TAKI.

Yōrō-no-taki is a waterfall about 70 feet high, five miles from the town of Tarui, in the province of Mino. It is related that a poor wood-cutter, who generally was able to procure saké for the enjoyment of his aged parents, was once unable to do so, and sat down by the cascade in

sorrow, when the gods, to reward his filial piety, turned the water as it fell into the liquor he desired (*see* Ivory 147).

YOSHI-IYÉ.

Yoshi-iyé was the son of Minamoto Yoriyoshi, and flourished in the middle of the eleventh century. At an early age he accompanied his father on an expedition against the rebel Aino tribes, and attacked their stronghold at Koromogawa, putting to flight the leaders Abé no Sadato and his brother Muneto. Yoshi-iyé pursued Sadato, fixing, as he rode, an arrow on his bow. Sadato, seeing flight was unavailing, pulled up his horse, and Yoshi-iyé addressed him with a verse of poetry, "Koromo no tate wa hokorobe ni keru," *i.e.* "The threads of the garment (Korome) are broken," a play on the name of the camp Koromogawa, and an allusion to the manner of fastening the pieces of armour together with threads. Sadato turned and completed the verse by adding, "Toshi wo heshi ito no midare no mono usa ni," *i.e.*, "The threads have been long exposed to trouble," excusing his defeat. This apt rejoinder saved his life. This pastime of verse-making, somewhat analogous to our game of capping verses, was very popular among the nobles of old Japan (*see* Lacquer 667): one player gave the first half of the poem, containing a certain number of syllables, and the next player endeavoured to complete it. Yoshi-iyé is a favourite with Japanese artists (*see* Inro 812, Tsuba 43, 291, Lacquer 42), his prowess as an archer being specially commemorated. He bore the name of Hachimantaro, or the Young Hachiman, his father having dreamed before the child's birth that the god Hachiman presented him with a sword.

YOSHINO.

Yoshino, in the province of Yamato, is a favourite resort in spring and early summer, when the beauty of its groves of cherry-trees is at its height. For a representation of the scene when the trees are laden with their myriads of starry blossoms, *see* Lacquer 150, Inro 672 and 632. In April falls one of the flower festivals, that in honour of the cherry, and it is then that Yoshino is the haunt of the flower-loving Japanese.

YOSHITOMO.

Yoshitomo was the father of Yoshitsuné, the favourite hero of Japan; he fell in 1160 in the war between his clan of the Minamoto and the rival Taira. Yoshitsuné was his youngest son, his mother being the beautiful Tokiwa (*see* Netsuké 994).

YOSHITSUNÉ.

Yoshitsuné was the son of Yoshitomo by the beautiful Tokiwa, and half-brother of Yoritomo. When he was but an infant his mother, Tokiwa, fled with her three children from Yoritomo (*see* Inro 321), who had murdered Yoshitomo, but was induced to return to him, her compliance being the price of her children's lives. In spite of his loyalty and splendid bravery displayed in the struggle with the rival Taira clan, he fell under the unjust suspicions of Yoritomo, and was finally driven to commit suicide in 1189. He was intended for a priestly career, but displayed such secular characteristics as to gain for himself the name of Ushiwaka, or Young Ox. It was during his sojourn at the monastery of Kuruma that he was instructed in the use of arms by the Tengu (*q.v.*) (*see* Inro 562). Many of his escapades are connected with his famous retainer Benkei (*q.v.*), such as the passing the Ataka barrier in the disguise of priests, when it was guarded by order of Yoritomo (*see* Tsuba 907). At the battle of Dan-no-ura Yoshitsuné performed prodigies of valour, and escaped from his pursuer, Noritsuné, by leaping over nine boats

(*see* Tsuba 482). At the battle of Ujigawa, Yoshitsuné attacked Yoshinaka, who was encamped on the opposite side of the Uji river, and with the help of Kajiwaru Kagesuyé, Sasaki Takatsuna, and others, succeeded in dislodging and defeating him. Yoshinaka fled, but was pursued and slain. For Yoshitsuné at the Uji river, *see* Tsuba 578. At the battle of Yashima, Yoshitsuné swam his horse into the sea to recover a bow which was floating on the water (*see* Kozuka 253), being all the while within range of his enemies the Taira. The battle of Dan-no-ura, in which the Minamoto, owing chiefly to the gallant behaviour of Yoshitsuné, succeeded in defeating the Taira, was the decisive struggle, for afterwards the Taira were unable to make any resistance, the clan indeed being almost annihilated.

YOYUKI.

Yoyuki was a famous Chinese archer. The great feat recorded of him is the shooting of a goose which was flying above the clouds, its position being indicated only by its cry. For a representation of Yoyuki, *see* Tsuba 415.

ZODIAC.

The "Twelve Animals," or Jiu-ni Shi, correspond to some extent to our signs of the Zodiac, and are supposed to exercise influence over the hour, day, or year with which, as parts of the duodenary cycle, they are connected. The animals represented are the rat, ox, tiger, hare, dragon, serpent, horse, goat, monkey, cock, dog, and boar, and the use of these as signs is said to have existed in China from the second century. They frequently appear on Japanese works of art (*see* Lacquer 595, Netsuké 792, 782, 247, Tsuba 230, Inro 580).

LIST OF NEN-GO OR ERAS

(From "Ancien Japon," by MM. Appert and Kinoshita.)

An-ei	1772-1780	Ei-man	1165	Hō-gen	1156-1158
An-gen	1175-1176	Ei-min	1293-1298	Hō-ji	1247-1248
An-kwa	968-969	Ei-reki	1160	Hō-ki	770-780
An-na		Ei-riaku		Hō-reki	1751-1763
An-sei	1854-1859	Ei-roku	1558-1569	Hō-toku	1449-1451
An-tei	1227-1228	Ei-shō	v. Ei-jō	Ji-an	1021-1023
An-wa	v. An-kwa	Ei-shō	1504-1520	Ji-jō	v. Ji-shō
Biō-ji	v. Hei-ji	Ei-so	989	Jingo-Keiun	767-769
Bum-mei	1469-1486	Ei-toku	1381-1383	Jin-ki	724-728
Bum-pō	1317-1318	Ei-wa	1375-1378	Ji-reki	1065-1068
Bun-an	1444-1448	Em-bun	1356-1360	Ji-riaku	
Bun-chū	1372-1374	Em-pō	1673-1680	Ji-shō	1177-1180
Bun-ei	1264-1274	En-chō	923-930	Jō-an	1171-1174
Bun-ji	1185-1189	En-gen	1336-1339	Jō-ei	1232
Bun-ki	1501-1504	En-gi	901-922	Jō-gen	976-977
Bun-kiu	1861-1863	En-giō	v. En-kei	Jō-gen	1207-1210
Bun-kwa	1804-1817	En-jō	v. En-chō	Jō-gwan	859-876
Bun-na	1352-1355	En-kei	1308-1310	Jō-hei	931-937
Bun-ō	1260	En-kiō		Jō-hō	1074-1076
Bun-reki	1234	En-kiō	1744-1747	Jō-ji	1362-1367
Bun-riaku		En-kiu	1069-1073	Jō-kiō	1684-1687
Bun-roku	1592-1595	En-ō	1239	Jō-kiu	1219-1221
Bun-sei	1818-1829	En-reki	782-805	Jō-kwan	v. Jō-gwan
Bun-shō	1466	En-riaku		Jō-ō	1652-1654
Bun-wa	v. Bun-na	En-toku	1489-1491	Jō-ō	1222-1223
Chō-gen	1028-1036	Gem-bun	1736-1740	Jō-reki	1077-1080
Chō-hō	999-1003	Gen-chū	1384-1392	Jō-riaku	
Chō-ji	1104-1105	Gen-ei	1118-1119	Jō-toku	1097-1098
Chō-jō	1132-1134	Gen-giō	877-884	Jō-wa	834-847
Chō-kiō	1487-1488	Gen-kei		Jō-wa	v. Tei-wa
Cho-kiu	1040-1043	Gen-ji	1864	Jō-yō	v. Jō-ei
Chō-kō	v. Chō-kiō	Gen-ki	1570-1572	Ju-ei	1182-1183
Chō-kwan	1163-1164	Gen-kiō	1321-1323	Ka-ei	1848-1853
Chō-reki	1037-1039	Gen-kiu	1204-1205	Ka-gen	1303-1305
Chō-riaku		Gen-kō	v. Gen-kiō	Ka-hō	1094-1095
Chō-roku	1457-1459	Gen-kō	1331-1333	Ka-jō	1106-1107
Chō-toku	995-998	Gen-na	v. Gen-wa	Ka-jō	848-850
Chō-wa	1012-1016	Gen-nin	1224	Ka-kei	1387-1388
Dai-dō	806	Gen-ō	1319-1320	Ka-kiō	
Dai-ei	v. Tai-ei	Gen-reki	1184	Ka-kitsu	1441-1443
Dai-ji	v. Tai-ji	Gen-riaku		Ka-ō	1169-1170
Ei-chō	1096	Gen-roku	1688-1703	Ka-reki	1326-1328
Ei-en	987-988	Gen-toku	1329-1330	Ka-riaku	
Ei-hō	1081-1083	Gen-wa	1616-1623	Ka-roku	1225-1226
Ei-ji	1141	Gwan-giō	v. Gen-kei	Ka-shō	v. Ka-jō
Ei-jō	1046-1052	Haku-chi	650-654	Ka-tei	1235-1237
Ei-kiō	1429-1440	Haku-hō	672-685	Kei-an	1648-1651
Ei-kiu	1113-1117	Hei-ji	1159	Kei-chō	1596-1614
Ei-kō	v. Ei-kiō	Hō-an	1120-1123	Kei-ō	1865-1867
Ei-kwa	v. Ei-wa	Hō-ei	1704-1710	Kei-un	704-707
Ei-kwan	983-984	Hō-en	1135-1140	Kem-mu	1334-1337

Kem-pō	1213-1218	Man-en	1860	Shu-chō	} 686-689
Ken-chi	<i>v.</i> Ken-ji	Man-ji	1658-1660	Su-chō	
Ken-chō	1249-1255	Man-ju	1024-1027	Tai-ei	1521-1527
Ken-ei	1206	Mei-ji	1867	Tai-hō	701-703
Ken-gen	1302	Mei-ō	1492-1500	Tai-ji	1126-1130
Ken-ji	1275-1277	Mei-reki	} 1655-1657	Tai-kwa	645-649
Ken-kiu	1190-1198	Mei-riaku		Tei-ei	<i>v.</i> Jō-ei
Ken-nin	1201-1203	Mei-toku	1390-1393	Tei-kiō	} <i>v.</i> Jō-kiō
Ken-reki	} 1211-1212	Mei-wa	1764-1771	Tei-kō	
Ken-riaku		Mon-ji	<i>v.</i> Bun-ji	Tei-kwan	<i>v.</i> Jō-gwan
Ken-toku	1370-1371	Mon-riaku	<i>v.</i> Bun-riaku	Tei-wa	1345-1349
Ken-yō	<i>v.</i> Ken-ei	Ni-ju	<i>v.</i> Nin-ju	Tem-biō	<i>v.</i> Tem-piō
Kiō-chō	<i>v.</i> Kei-chō	Nim-pei	} 1151-1153	Tem-bun	1532-1555
Kiō-hō	1716-1735	Nim-piō		Tem-mei	1781-1788
Kiō-roku	<i>v.</i> Kō-roku	Nin-an	1166-1168	Tem-pei	} 729-748
Kiō-toku	<i>v.</i> Kō-toku	Nin-ji	1240-1242	Tem-piō	
Kiō-un	<i>v.</i> Kei-un	Nin-ju	851-853	— Hō-ji	757-764
Kiō-wa	1801-1803	Nin-wa	885-888	— Jin-gō	765-766
Kiu-an	1145-1150	Ni-wa	<i>v.</i> Nin-an	— Shō-hō	749-756
Kiu-ju	1154-1155	Ō-an	1368-1374	Tem-pō	1830-1843
Kō-an	1361	Ō-chō	1311	Tem-puku	1233
Kō-an	1278-1287	Ō-ei	1394-1427	Ten-an	857-858
Kō-chō	1261-1263	Ō-hō	1161-1162	Ten-chō	824-833
Kō-ei	1342-1344	Ō-nin	1467-1468	Ten-ei	1110-1112
Kō-gen	1256	Ō-toku	1084-1086	Ten-en	973-975
Kō-hei	1058-1064	Ō-wa	961-963	Ten-gen	978-982
Kō-hō	964-967	Rei-ki	715-716	Ten-gi	1053-1057
Kō-ji	1142-1143	Reki-nin	} 1238	Ten-giō	938-946
Kō-ji	1555-1557	Riaku-nin		Ten-ji	1124-1125
Kō-koku	1340-1345	Reki-ō	} 1338-1341	Ten-jō	<i>v.</i> Ten-shō
Kō-kwa	1844-1847	Riaku-ō		Ten-ju	1375-1380
Kō-nin	810-823	Sai-kō	854-856	Ten-kei	<i>v.</i> Ten-giō
Kō-ō	1389	Shin-ki	<i>v.</i> Jin-ki	Ten-ki	<i>v.</i> Ten-gi
Kō-reki	} 1379-1380	Shi-toku	1384-1386	Ten-na	1681-1683
Kō-riaku		Shō-an	1299-1301	Ten-nin	1108-1109
Kō-roku	1528-1531	Shō-an	<i>v.</i> Jō-an	Ten-ō	781
Kō-shō	1455-1456	Shō-chō	1428	Ten-reki	} 947-956
Kō-toku	1452-1454	Shō-chū	1324-1325	Ten-riaku	
Kō-wa	1099-1103	Shō-gen	<i>v.</i> Jō-gen	Ten-roku	970-972
Kō-wa	1381-1383	Shō-gen	1259	Ten-shō	1573-1591
Kwam-bun	1661-1672	Shō-hei	<i>v.</i> Jō-hei	Ten-shō	1131
Kwam-bei	} 889-897	Shō-hei	1346-1369	Ten-toku	957-959
Kwam-biō		Shō-hō	<i>v.</i> Jō-hō	Ten-wa	<i>v.</i> Ten-na
Kwam-pei	} 889-897	Shō-hō	1644-1647	Ten-yō	<i>v.</i> Ten-ei
Kwam-pō		Shō-ji	1199-1200	Ten-yō	1144
Kwan-ei	1624-1643	Shō-ka	1257-1258	Toku-ji	1306-1307
Kwan-en	1748-1750	Shō-kei	} 1332-1333	Wa-dō	708-714
Kwan-gen	1243-1246	Sho-kiō		Yō-bō	<i>v.</i> Ei-hō
Kwan-gi	1229-1231	Shō-kiu	<i>v.</i> Jō-kiu	Yō-chō	<i>v.</i> Ei-chō
Kwan-ji	1087-1093	Shō-ō	1288-1292	Yō-en	<i>v.</i> Ei-en
Kwan-ki	<i>v.</i> Kwan-gi	Shō-ō	<i>v.</i> Jō-ō	Yō-hō	<i>v.</i> Ei-hō
Kwan-kō	1004-1011	Shō-reki	} <i>v.</i> Jō-riaku	Yō-jō	<i>v.</i> Ei-jō
Kwan-na	985-986	Shō-riaku		Yō-kiu	<i>v.</i> Ei-kiu
Kwan-nin	1017-1020	Shō-reki	} 990-994	Yō-kwan	<i>v.</i> Ei-kwan
Kwan-ō	1350-1351	Shō-riaku		Yō-man	<i>v.</i> Ei-man
Kwan-sei	1789-1800	Shō-tai	898-900	Yō-riaku	<i>v.</i> Ei-riaku
Kwan-shō	1460-1465	Shō-toku	1711-1715	Yō-rō	717-723
Kwan-toku	1044-1045	Shō-wa	1312-1316	Yō-so	<i>v.</i> Ei-so
Kwan-wa	<i>v.</i> Kwan-na	Shō-wa	<i>v.</i> Jō-wa	Yō-wa	1181

GLOSSARY*

A

- Akasaka tsuba*.—Sword hilts in pierced-work, so named from Akasaka, a district in Tōkyō, where they were originally made.
- Aki-no-nanakusa*.—Seven autumn flowers, generally the Chrysanthemum, *Patrinia* sp., *Eulalia* sp., *Platycodon grandiflorum*, *Aster*, *Eupatorium* sp., and *Lespedeza* sp.
- Ao-gai*.—Mother-of-pearl.
- Ao-gai zaiku*.—Mother-of-pearl inlaid work.
- Aoi*.—The hollyhock.
- Ashikaga*.—A line of Shōguns (1335 to 1573 A.D.).
- Awabi*.—The ear-shell. *Haliotis gigantea*.
- Ayu*.—A river fish.

B

- Badarai*.—A flat vessel, generally of bronze, used for arrangements of flowers and plants.
- Bai*.—The flowering plum. *Prunus mume*.
- Bekkō*.—Tortoise-shell.
- Bekko-zaiku*.—Tortoise-shell work.
- Bentō-bako*.—A luncheon box.
- Biwa*.—A four-stringed lute.
- Biwa*.—The loquat. *Eriobotrya japonica*.
- Bon*.—A tray.
- Bori*. See *Hori*.
- Botan*.—A peony. *Pæonia moutan*.
- Bunchin*.—A paper-weight.
- Bundai*.—A writing-table; stand for books.
- Bunko*.—A box for manuscripts.

C

- Cha*.—Tea.
- Cha-gama*.—A vessel used for boiling water at the "Tea Ceremonies."
- Cha-iré*.—A tea-caddy.
- Cha-no-yu*.—Ceremonial tea-drinking; the "Tea Ceremonies."
- Cha-taku*.—A stand for a tea-cup.
- Cha-tsubo*.—A tea-jar.
- Cha-wan*.—A tea-cup.
- Chidori*.—Small birds that fly about the shore; any sand-pipers, plovers, or dotterels.
- Chiku*.—The bamboo.
- Chinkin-bori*.—Lacquer in which the designs are engraved in fine lines, which are subsequently coated with gold powder.
- Chōji-buro*.—A perfume vaporiser.
- Choku*.—Small cup for drinking saké; a wine cup.
- Chōshi*.—A kettle or jug for heating or pouring saké.

D

- Daikon*.—A large kind of radish. *Raphanus sativus*.
- Daimyō*, or *Daimiō*.—A feudal or military noble. *Daimiō-lac*, an English term applied to lacquer articles such as cabinets, articles for toilet use, &c., supposed to have been made for a *daimiō*, and bearing a badge (*mon*). The decoration generally is in arabesques or diapers in gold lacquer on a black ground.
- Dai-shō*.—The two swords worn by a Samurai.

- Dogana*.—The metal band round the scabbard of a sword.
- Dō-hachi*.—A Buddhist bowl-shaped gong.
- Domburi*.—A porcelain bowl.

E

- Enoki*.—The name of a tree, *Celtis sinensis*.

F

- Fu-bako*.—A box used for carrying a letter.
- Fuchi*.—A metal ring encircling the base of the hilt of a sword.
- Fuda-zutsu*.—A box for receiving the counters in the Perfume game.
- Fuji*.—The wistaria.
- Fuki*.—A vegetable. *Nardosmia japonica*.
- Fukusa*.—A silk cloth used for covering a present.
- Funa*.—A river fish, resembling the carp.
- Fusuma*.—Sliding screens covered with wall-paper.
- Futa-mono*.—A covered bowl.
- Futsujin*.—A fly-brush, composed of a plume of white horse-hair fixed to a short handle, carried by priests.
- Fuye*.—A flute.
- Fuye-zutsu*.—A flute-case.
- Fuyo*.—The lotus.

G

- Gaku*.—A framed tablet containing an inscription or picture.

* This Glossary is based on that in the Burlington Fine Arts Club Catalogue for 1894.

Gin-ban.—Mica slips used for burning incense in the Perfume game.
Gin-basami.—Silver forceps used in the Perfume game.
Gin.—Silver.
Gin-dai.—A tray on which the gimbans were placed to cool.
Gin-kisé.—Silver in thin sheets affixed to the roughened surface of other metals by pressure or hammering whilst hot; Aziminia work.
Gin-pun.—Silver powder.
Gyōbu. See *Gyōbu*.
Gofun.—Levigated oyster-shells.
Gogusoku.—The five articles placed on the altar in front of the shrine in a Buddhist temple: a pair of candlesticks, a pair of flower vases, and an incense-burner.
Gō-hei.—A bundle of strips of white paper peculiarly cut, hanging from a wand; a Shintō emblem.
Gō-ki.—A wooden bowl.
Gō-san-kiri.—The Paulownia badge, in which the middle spike has five, and each of the side spikes three, flowers.
Guri.—Lacquer in several layers of two or more colours, deeply carved.
Gusoku.—Complete armour.
Gyōbu. See Introduction to Lacquer, ii. 4.
Gyoku.—The sacred gem, one of the three mythical precious things of the Japanese Empire; a crystal ball.

H

Habaki.—A piece of metal enclosing the upper part of a sword blade, below the seppa and tsuba.
Ha-bōki.—A feather brush.
Hachi.—A plate.
Hada-aya-sugi, } See Introduction
Hada-gitai, } to Swords, ii. 139.
Hagi.—The name of a flowering shrub. *Lespedeza* sp.

Hai-osaye.—A spatula for arranging the ashes in braziers.
Hama-guri.—A bivalve.
Hana-iké.—A flower-vase.
Hara-kiri. See *Seppuku*.
Hari-bako.—A work-box.
Hashika-bori.—Carving in low relief; a kind of Tsuishu or Tsuikoku.
Hechima.—The snake gourd plant.
Hibachi.—A brazier.
Hibashi.—Two small metal rods used as fire-tongs.
Hichiriki.—A flageolet.
Ii-iré.—A vessel for holding burning charcoal.
Iiki-te.—A handle countersunk in the sliding screens or doors of a Japanese house.
Hinoki.—The name of a tree, *Chamaecyparis obtusa*.
Ii-no-maru.—The disc of the sun, red on a white ground; the national flag of Japan.
Ii-ōgi.—A fan made from the *Hinoki*.
Hira-kane. See Introduction to Lacquer, ii. 4.
Hira-makiye.—Makiye with a flat surface.
Hira-sōgan.—Damascene work in which the metals do not project above the surface in which they are inlaid.
Hiroshima-zaiiku.—Hammered work, generally in copper, with a dark patina, ornamented with mounts of repoussé work and silver or pewter Aziminia.
Hishi.—The water caltrops. *Trapa incisa*.
Hiyōmon. See *Hyōmon*.
Hiyotan.—A gourd; calabash.
Hōgen.—A title sometimes conferred on an artist.
Hōin.—A title sometimes conferred on an artist.
Hōju. See *Gyoku*.
Hokai.—A box for cooked rice.
Hon.—A book.
Hō-no-ki.—The name of a tree, *Magnolia hypoleuca*.

Hō-ō.—A phoenix.
Hori.—Carving or chasing generally.
Hori-agé.—Sculpture in relief.
Hototogisu.—A kind of cuckoo.
Hōwō. See *Hō-ō*.
Hyōmon.—Lacquer in which thin plates of gold are inlaid.
Hyōtan.—A saké bottle made from a gourd; a gourd, *Lagenaria vulgaris*.

I

Ichō.—The name of a tree, *Ginkgo biloba*.
Ikō.—A stand on which clothes are hung.
In.—A seal.
Inrō.—A nest of small boxes, slung from the belt, for holding medicines.
Iro-tsuké.—Stained or coloured.
Iru.—Cast, as "Seimin iru," cast by Seimin.
Isé-ebi.—A marine crayfish, *Palimnurus burgeri*.
Ishi-me.—A surface in imitation of the grain of stone.
Ishi-me.—A variety of *gyōbu* in which the pieces of gold-foil are arranged like Japanese stonework.
Iwa-taka.—A rock-falcon.

J

Jikirō.—A covered vessel divided into compartments for condiments.
Jinriki-sha.—A small two-wheeled cart, drawn by a man.
Jishukō-bako.—A box for the implements of the Perfume game.
Jō-bako.—A letter-box.
Jogahana. See Introduction to Lacquer, ii. 4.
Ju.—Longevity.
Jū-bako.—A nest of boxes.
Jū-kōgo.—A small nest of boxes for fragrant woods, &c., used in the Perfume game.

K

Kabu.—A turnip.
Kabuto.—A Japanese helmet.
Kagami.—A mirror.
Kagami-buta.—The metal plate of a manju-netsuké.
Kagashi.—A scarecrow made in the shape of a man.
Kago.—A basket.
Kago.—A palanquin.
Kai-awasé.—A game played with bivalve shells.
Kai-oké.—A box for holding the shells used in the Shell game.
Kaké-hanaiké.—A hanging flower-vase.
Kaki.—A persimmon. The *Diospyros kaki*.
Kakihan.—A written seal. Corresponds to a monogram.
Kakko.—An ancient form of drum.
Kamakiri.—A mantis.
Kamakura-bori.—Wood carved and coated with red lacquer over a ground of black lacquer.
Kamé.—A tortoise, *Emys japonica*.
Kami.—A Shintō divinity.
Kami.—An honorific title sometimes conferred on artists.
Kammuri.—A black cap worn on the crown of the head by nobles.
Kana-mono.—A general name for metal articles; also used for the ornamental mounts of tobacco pouches.
Kan-tokuri.—A bottle in which saké is heated.
Kan-zashi.—A divided hair-pin.
Kara-kané.—Bronze composed of copper, lead, and tin.
Kara-ko.—Chinese boys.
Kara-kusa.—Arabesques.
Karasu.—A crow or raven.
Karei.—A fish; a kind of flounder.
Kashira.—The metal ornament on the head of a sword hilt.
Kata-kiri-bori.—Designs cut in relief and chased.
Katana.—A sword.
Katana-kake.—A sword-rack.
Katawaguruma.—A design of

broken wheels, meaning a running stream: the character for wheel is similar to a "running stream."
Ke-bori.—Chasing in fine lines.
Keitō.—The cockscomb. *Celosia cristata*.
Ken.—A straight two-edged sword.
Kenbio.—A small ornamental screen made of stone, porcelain, or wood.
Kesa-bako.—A box for the scarfs worn by Buddhist priests.
Kiku.—The chrysanthemum.
Kimono.—The long robe worn by the Japanese.
Kin.—Gold.
Kin-gyo.—A species of gold-fish.
Kin-ji.—A gold ground produced by dusting powdered gold over the surface of the wet lacquer.
Kin-kisé.—Gold in thin sheets affixed to the roughened surface of other metals by pressure or hammering whilst hot; *Azziminia* work.
Kin-makiye.—A general name for gold-picture lacquer, in which the ground or design is produced by repeated applications of lacquer and powdered gold.
Kin-mekki.—Gilt.
Kin-pun.—Gold powder.
Kin-pun-ji or *Kin-fun-ji*.—A lacquer ground with gold poudré.
Kinuki-tsuba.—A tsuba pierced with two holes.
Kiri.—The *Paulownia imperialis*.
Kiri-kané.—Small square pieces of gold-foil used for *gyōbu*.
Kiroku-suzuri.—A writing-box used in the Perfume game.
Kiseru.—A tobacco pipe.
Kitsuné.—A fox.
Ki-urushi.—Raw lacquer.
Kiusu.—A small teapot.
Kizami-ban.—A wooden block on which woods are cut for use as incense.
Ko.—Small.
Kō.—Incense; perfume.
Kō-awasé.—The game of Perfumes.
Ko-bako.—A small box.

Kō-bako.—A perfume-box.
Kō-ban.—A board ruled in squares, used in the Perfume game.
Kō-bashi.—"Chopsticks" for use with incense.
Kō-bon.—A small tray.
Kō-dansu.—A small cabinet with drawers and shelves.
Kō-dōgu.—The implements of the Perfume game.
Kō-fuda.—The counters used in the Perfume game.
Kō-fuda-bako.—A box for the *Kō-fuda*.
Kōgai.—A straight hair-pin; a kind of skewer carried on one side of the sword scabbard.
Kō-gatana.—A small knife.
Kō-gō.—A perfume-box.
Koi.—A carp. *Cyprinus carpio*.
Kojiri.—The metal ornament on the lower extremity of a scabbard.
Kōkwa-ryokuyō.—A variety of *guri*, with red flowers and green leaves in low relief.
Kō-nokogiri.—A small saw used in the Perfume game.
Kō-no-zu.—Fifty-two symbols, consisting of combinations of five perpendicular and one or more horizontal lines, based probably on the eight trigrams of the Chinese, sometimes used in the Perfume game.
Kōro.—An incense-burner.
Kō-saji.—A small spoon used for incense.
Koté.—A defensive sleeve, generally of chain armour.
Koto.—A horizontal lyre with thirteen strings.
Kō-tsutsumi.—Wrappers containing packets of incense for the Perfume game.
Koyeguchi.—The top of a scabbard next the hilt.
Kō-zuchi.—A small mallet used in the Perfume game.
Kozuka.—A small knife, carried on one side of the sword scabbard; the name is frequently used in Europe for the handle only.

Kugé.—A noble of the Imperial court.
Kuri-kata.—The cleat on a scabbard, through which the cord (sagé-o) passes.
Kuruma.—A waggon.
Kurumi.—A walnut.
Kushidai.—A toilet cabinet, lit. comb-table.
Kusu-dama.—A ball of artificial flowers, made of paper of five different colours, hung up as a charm on the birthday festival of the boys (5th May).
Kusunoki.—The camphor-wood tree.
Kusuri-saji.—A medicine spoon.
Kwashi-bako.—A sweetmeat box.
Kwashi-bon.—A tray for sweetmeats.
Kwashi-ire.—A vessel for sweetmeats.

M

Makimono.—A scroll picture meant to be rolled, not hung up.
Makiye.—Picture lacquer; a general name for gold lacquer-work bearing pictorial or other designs.
Mamori.—A charm.
Mamori-bukuro.—A bag for charms.
Manji.—The svastika; a Chinese sign for 10,000.
Manji-kuzushi, } A key or fret pattern based on
Manji-tsunagi, } the svastika.
Manjū.—A small flattened circular cake of confectionery enclosed in a thin layer of rice paste.
Manjū-netsuke.—A netsuké in the form of a "manjū."
Matsuri.—A festival.
Mawari-kōro.—An incense-burner in the form of a ball, in which the cup for the incense is supported on a universal joint or gimbals.
Medaka.—A small river fish.
Me-kugi.—A rivet; the pin by which the hilt of a sword is secured to the tang of the blade.

Mem-bako.—A mask box.
Mem-pō.—A defensive mask; a visor.
Men.—A mask.
Menuki.—Small ornaments on each side of a sword hilt.
Misu.—A hanging blind made of thin strips of bamboo.
Mitsu-tomoye.—A heraldic badge formed of three comma-shaped figures arranged in a circle, generally used as a symbol of good luck.
Miya.—A Shintō temple.
Mizuhiki.—Red, white, and gilt cord, made of paper, used for tying presents.
Mizu-iré.—A water-vessel.
Mizu-koboshi.—A water-vessel.
Mizu-nagashi.—A term applied to metals combined in a confused manner to represent eddies in water.
Mizu-sashi.—A vessel for holding water.
Mokugyo.—A hollow wooden block, used for a gong by priests.
Mokumé.—Wood-grain; a name applied to a combination of metals and to lacquer when worked to represent the grain of wood.
Mon.—An heraldic badge.
Mumé.—The flowering plum. *Prunus mume*.

N

Nabé.—A pot in which rice is boiled.
Namazu.—The catfish.
Nanako-ji.—A surface in metalwork in imitation of fish-roe.
Nana-kusa. See *Aki-no-nanakusa*.
Nanori-gami.—Folded sheets of paper on which the names of the players are written in the Perfume game.
Nanten.—The *Nandina domestica*.
Nashi-ji.—Avanturine lacquer: lacquer in which gold-foil in coarse powder, or in small pieces of

irregular forms, is more or less thickly scattered.

Nashiji-hita makiye.—Lacquer in which the avanturine ground extends over the entire surface.
Nasubi.—The brinjal or egg plant. *Solanum melongena*.
Natsumé.—The fruit of the *Zizyphus vulgaris*; a tea-jar of the form of this fruit.
Nengō.—An epoch or period of years in Japanese chronology.
Netsuké.—A carved toggle used for suspending the tobacco pouch or inrō from the belt.
Nijūshi-kō.—The twenty-four Chinese Tales of Filial Piety.
Nioi. See *Nyoi*.
Nobori.—A kind of flag.
Nogi hada. See Introduction to Swords, ii. 139.
Nomi.—A chisel.
Noshi.—An ornamental folded paper which accompanies a present.
Nuno-me-zōgan.—Damascene-work in meshes.
Nuri.—A general term for lacquer. Exs.: *Wakasa-nuri*, *Wakasa lacquer*, *Nurimono*, lacquer articles.
Nuri-taté.—Painting or coating with lacquer without subsequent polishing.
Nyoi.—A Buddhist sceptre; Chinese, *Joi*.

O

Ōban.—An ancient gold coin.
Obi.—A belt, girdle, or sash worn round the waist.
Ōgi.—A folding-fan.
Ojimé.—A slide, generally in the form of a bead, on the suspending strings of a tobacco-pouch or an inrō.
Okibiramé. See Introduction to Lacquer, ii. 4.
Okiguchi.—The silver or pewter bindings on the rims or margins of lacquer boxes.
Oki-mono.—Ornaments generally;

articles of metal, ivory, lacquer, &c., made simply for ornamental use.

Onaga-dori.—A Chinese bird with long tail feathers.

Ori-suye.—Small folded bags of gilt paper for the incense used in the Perfume game.

O-rya.—A winged dragon.

Oshi-dori.—Mandarin duck. Aix galericulata.

Ō-teki.—A flute.

Oya-boné.—The outer ribs of a fan.

R

Raden.—Mosaic work in mother-of-pearl.

Rai-mon.—The Chinese key pattern, supposed to resemble lightning.

Reishi.—A hard species of fungus, emblematic of longevity. Euphoria lichii.

Rimbō.—Sanskrit, Chakra. The Buddhist "Wheel of the Law."

Ryōshi-bunko.—A box for manuscripts.

S

Sabiko.—A mixture of powdered burnt clay and lacquer used in forming the parts in relief in taka-makiye.

Sagé-jū.—A picnic-case.

Sagé-o.—The cord which is attached to the sword sheath.

Sagi.—An egret.

Sahari.—White bronze.

Saihai.—A general's bâton.

Saiku.—Work. Exs.: Bekkō-saiku, tortoise-shell work; Kané-zaiku, metalwork.

Sakaki.—The Cleyera japonica.

Saka-zuki.—A shallow saké cup; a wine cup.

Saké.—A fermented liquor made from rice, sometimes translated wine.

Sakura.—A flowering cherry. Prunus pseudocerasus.

Sambasō.—A kind of ceremonial dance.

Sambō.—A stand on which offerings are presented.

Samé-nuri.—Shark-skin lacquer: a kind of lacquer-work made by cementing the skin of a species of Rhinobatus to the wood, rubbing down the uneven surface, filling up the hollows with "sabiko," and covering with lacquer.

Samé-yaki. See *Samé-nuri*.

Samisen.—A guitar with three strings.

Samurai.—A retainer of a daimyō entitled to wear two swords.

San-gusoku.—Three articles placed on the altar in front of a Buddhist shrine: a candlestick, flower-vase, and incense-burner.

Sara.—A plate, saucer, dish.

Sarunoko shitake.—Monkey's stool: a fungus found on decaying trees.

Sashi-gushi.—An ornamental comb.

Sei.—The clan or family name of a person.

Sei-dō.—A bronze of a green tint.

Sei-gai-nami.—A pattern in which waves are represented by concentric segments of circles.

Semba-zuru.—A thousand cranes.

Sembiki-zaru.—A thousand monkeys.

Semi.—A cicada.

Sentoku.—A yellow bronze composed of copper, zinc, and tin.

Seppa.—Thin plates of metal immediately above and below a tsuba.

Seppuku.—Ceremonial self-disembowelment.

Shachihoko.—A dolphin conventionally represented, generally forming the ornament on the terminal tiles of the ridges of roofs.

Shakudō.—An alloy of copper with 2 to 5 per cent. of gold.

Shari.—A Buddhist relic.

Shari-nashiji.—Nashiji in which tin-foil is used instead of gold.

Shi.—A Chinese poem.

Shibabiki.—A ring on the scabbard of a sword.

Shi-bu-ichi.—An alloy of copper and silver in variable proportions.

Shichi-go-kiri.—The Paulownia badge, in which the middle spike has seven, and each of the side spikes five flowers; the Imperial Kiri badge.

Shidaré-zakura.—The weeping cherry: a flowering prunus with pendulous branches.

Shikishi.—Square sheets of ornamental paper used in writing verses.

Shikishi-bako.—A box for shikishi.

Shimé-nawa.—A rope of straw with pendants, supposed to ward off evil influences.

Shin-chū.—Brass composed of copper and zinc.

Shin-tō.—The native religion of the Japanese.

Shippō.—Cloisonné enamel.

Shippō.—The name of a kind of diaper.

Shiro-kané.—General term for a white metal.

Shitan.—A hard wood imported from China.

Shō.—A pine.

Shō.—A mouth organ; Chinese, Cheng.

Shō chiku-bai.—Pine, bamboo, and plum: a combination emblematic of longevity.

Shogiban.—A chess-board.

Shōgun.—The *de facto* rulers of Japan from the end of the 12th century until A.D. 1868.

Shōji.—The sliding lattice-work screens, covered with translucent paper, which form one or more of the sides of a Japanese room.

Shōko.—A gong suspended in a circular frame.

Shokudai.—A candlestick.

Shunkei-nuri.—Lacquer of a brownish red colour, sometimes transparent, allowing the grain of the wood to be seen.

Shu-ro.—A hand brazier.

Sotetsu.—The *Cycas revoluta*.
Sugi.—The *Cryptomeria japonica*.
Suki-bori.—Pierced work.
Sumi.—Chinese ink.
Suna bachi.—A shallow dish for flowers.
Suri-hagashi-nuri.—A kind of red lacquer on black, in which the layer of red is rubbed off in places, exposing the black, and producing a marbled appearance.
Surimono.—A congratulatory card. See ii. 133.
Suruga-zaiku.—Marquetry work made in the province of Suruga.
Suzu.—Pewter.
Suzu.—A kind of bell.
Suzuri-bako.—A writing-box.
Suzuri-buta.—A tray in the form of the cover of a writing-box.

T

Tabako-bon.—A box or tray for smoking utensils.
Tabako-iré.—A tobacco pouch.
Tachi.—A long sword.
Tai.—A fish. *Chrysophrys cardinalis*.
Taiko.—A drum.
Taka.—A falcon.
Taka-makiye.—Gold lacquer, in which the designs are in high relief.
Taka-sōgan.—Damascene work in relief.
Také.—A bamboo.
Taki.—A waterfall.
Taki-gara-iré.—Vessel for the ashes of burnt incense, used in the Perfume game.
Tako.—The octopus.
Tama. See *Gyoku*.
Tanjaku.—A long strip of ornamental paper on which verses are written.
Tanjaku-bako.—A box for tanjaku.
Tanuki.—The racoon-faced dog. *Nyctereutes* sp., generally translated badger.
Tanzaku. See *Tanjaku*.

Té-bako.—A box used for toilet and other articles.
Temari.—A ball.
Teppatsu.—A mendicant priest's bowl for receiving alms.
Tera.—A Buddhist temple.
Tessen.—A war-fan.
Tessha.—Iron filings.
Tetsu-kiné.—A small hammer used in the Perfume game.
Togi-dashi.—Lacquer with a perfectly smooth polished surface, in which the designs, which have been first completely covered, are made to appear by carefully rubbing off the upper coating of lacquer.
Toko-noma.—That part of a Japanese room which is raised a few inches above the floor, anciently used for spreading a bed on.
Tokugawa.—The family of daimyōs, from which the Shōguns were chosen from 1603 to A.D. 1868.
Tokuri.—A bottle.
Tomoye. See *Mitsu-Tomoye*.
To-no-ko.—Powdered whetstone.
Tori-i.—A structure, generally of wood, formed of two upright and two horizontal beams placed at the entrance of a Shintō temple.
Tori-kabuto.—A cap worn in ceremonial dances.
Tōrō.—A temple lantern on a pedestal.
Tosan.—A support for a wine cup.
Tsuba.—The guard on the hilt of a sword.
Tsubaki.—A camellia.
Tsubo.—A jar.
Tsuchi-me.—A metallic surface bearing hammer marks regularly arranged.
Tsugaru-nuri.—A variety of lacquer in which layers of various coloured lacquers—green, red, yellow, &c.—are irregularly superposed. When these are rubbed down, a marbled surface is produced.
Tsui-koku.—Carved black lacquer.
Tsui-shu.—Carved red lacquer.

Tsuitate.—A screen of one leaf set in a frame.
Tsuka.—The hilt of a sword.
Tsuka-gashira. See *Kashira*.
Tsuki-no-maru.—The disc of the moon, in white on a black ground; a device used for flags and war-fans.
Tsukuru.—Made. Ex.: Komai tsukuru, made by Komai.
Tsuru.—A crane.
Tsuru-kamé.—Crane and tortoise, a combination emblematic of longevity.
Tsuru-kubi.—Crane's neck; a term applied to a form of long-necked vase.
Tsuta.—The ivy. *Cissus Thunbergii*.
Tsuya-keshi. See Introduction to Lacquer, ii. 3.
Tsuzumi.—A drum played by striking with the fingers.

U

Uchi-agé,
Uchi-dashi, } Repoussé work.
Uchiwa.—A fan which does not fold.
Umé. See *Mumé*.
Urushi.—The raw lacquer obtained from *Rhus vernicifera*.
Uta.—A poem or song.
Uzura.—A quail.

V

Vajra.—A sacred emblem of the power of the faith: appears as a weapon, as a sceptre, as a symbol of prayer; also in the hilt of the sacred sword.

W

Wakasa-nuri.—Wakasa lacquer.
Waki-zashi.—A short sword.
Wan.—A cup.
Wani-guchi.—A kind of bell, with a long slit for its mouth, suspended before a Shintō temple.

Y

Ya-jiri.—An arrow-head.

Yakiba.—The edge of a sword hardened by fire ; a tempered edge.

Yamabuki.—A flowering shrub.
Kerria japonica.

Yamato-goto.—A horizontal lyre of six strings.

Yatate.—A portable case for ink and brushes.

Yoseki-saiku.—Marquetry work.

Yugao.—A species of gourd, the flower of which opens at night.

Z

Zōgan.—Damascene-work ; metal inlaid with gold, silver, &c.

Zōgan-nuri.—Lacquer in imitation of damascene-work.

Zōkoku-nuri.—Red, brown, or black lacquer generally on basket-work, with designs inlaid in coloured lacquer ; frequently engraved in fine lines.

Zonsei-nuri.—Lacquer in various colours, with designs in similar lacquer inlaid, frequently engraved in fine lines.

Zushi.—A portable Buddhist shrine.

THE END

Printed by BALLANTYNE, HANSON & Co., Edinburgh & London



